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FRENCH ORTHOËPY,

BY

J. GAILLARD.

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FRENCH ORTHOËPY:

OR,

THE CERTAIN GUIDE

TO AN ACCURATE

French Pronunciation,

BEING

AN ENTIRELY NOVEL, EASY, AND SYSTEMATIC METHOD OF ACQUIRING A PURE FRENCH ACCENT, BASED ON THE NATURAL ACTION OF THE ORGANS OF THE HUMAN VOICE.

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303. f. 10.

PREFACE.

THE object of the following work is to enable the English student to acquire a correct French pronunciation.

Soon after entering upon my work as a teacher of French in this country, I remarked that such of the English as spoke French fluently, spoke it with the English sounds only slightly modified, and after making every effort to correct the pronunciation of pupils, I discovered that my labours were attended with but partial success, and that by working on the old plan I could succeed in imparting a proper French accent only after much toil, and to those whom nature had gifted with a correct musical ear combined with a fair amount of intellectual endowment. After a careful investigation into the causes of the difficulties by which my path was beset, I found that the whole was owing to the want of a proper system. In vain I searched all the Grammars which came in my way, in the hope of finding some one which might contain a systematic treatise on French pronunciation. No single author pretended to give more than a few hints—and these confused and imperfect—by way of assisting the English student over this most arduous part of his task. In order therefore to meet the deficiency, I began to take notes during my lessons of the difficulties which presented themselves to pupils, and carefully to consider the best means by which they might be overcome. This mode of proceeding soon suggested the idea, that if all the sounds of the language could be ascertained and classified, and that if each sound could be acquired alone, and fixed in the pupil's mind by means of numerous examples, he would after a very few lessons become perfect

master of all the French sounds, which are after all but few in number, and nothing could prevent his pronunciation from being as accurate and pure as that of a native. Just as in Music, after a person has become thoroughly conversant with the notes, intervals, and signs of the sounds, he is capable of singing any piece that may be placed before him.

In pursuance of this idea I have made each sound the subject of careful study and scientific analysis, and the result is embodied in an important section of the following work, wherein are accurately described and illustrated the nature of these sounds, and the correct position of the organs of speech for producing them.

The System as a whole, is based on the great principle that, as pronunciation is simply a *mechanical action*, performed by certain organs, which are normally possessed by all alike, it is quite possible for all to *acquire a correct pronunciation*, namely, by mechanically placing the organs of speech in the same relative position as natives do in speaking their own language.

In the practical application of this principle, no comparison is instituted between the French and English, but the pupil is assumed to be ignorant of all sounds whatever, because very few, if any, of the French sounds are to be found in English at all, the proof of this being the difficulty which English persons experience in learning French pronunciation. Instead of endeavouring, blindly to imitate the sounds given by the teacher, in which he will succeed more or less, according to his imitative musical ability, he is taught, in accordance with the principle above stated, to fix his organs of speech in the proper positions indicated by the master, and since he is employing the same means, he must necessarily produce the same effect.

The result of this mechanical formation of the French sounds will give a certainty and precision of utterance, which in my opinion it would be impossible to secure in any other way.

It will be perceived moreover, from what has been said, that the system unfolded in this work, is strictly in accordance with the

inductive system of philosophy; for the particulars being once ascertained and collected, the truth of the general conclusions drawn from them must be firmly and permanently established.

It is with the object of facilitating my own labours as well as those of others, that I have at length decided on publishing these pages. I believe the system will be found to be entirely new and original, no such system, as far as I am aware, having ever been proposed, either in this or any other country. Its utility will be perceived at a glance, inasmuch as without a course of the kind systematically arranged, the learner has no standard of reference by which to correct his errors, and is therefore compelled to grope his way slowly and uncertainly along, thus wasting a great amount of time and labour which might all be saved did he only possess the advantage of having a skilful pioneer, who should mark out his path clearly and help him to pursue it.

That the following work may prove to be such a pioneer, and by removing the difficulties referred to, enable the English student to make his knowledge of French practically useful, and thus remove one great obstacle to the more complete intercourse between the two greatest nations of the world, is the earnest hope of

J. GAILLARD.

2, Alexandra Terrace,
Princes Road, Liverpool,
July 25th, 1866.

PLAN OF THE WORK.

As the result of patient study, and careful analysis, the Author has discovered that all the vowel sounds of the French language may be reduced to twelve elementary simple sounds. These sounds are classified in three groups, viz.: Buccal, Laryngeal, and Pharyngeal, according to the organs where they vibrate and acquire their peculiar character. Each sound is treated separately, and the relative position of the organs in producing it, clearly indicated. Then each is presented in combination with every possible articulation to be found in the words of the language. The consonantal articulations themselves in these exercises are employed not promiscuously, but in a natural order, beginning with those formed by the lips, and ending with those belonging to the throat.

The Author has also discovered, that the vowel sounds of the Larynx and Pharynx form a kind of natural musical gamut, the range of which he has clearly explained and illustrated. By a careful study of this scale the tonic pitch of each sound is assured, and thence the musical harmony of the language, as is also the quality of each by attention to the relative position of the organs.

In the next place, the pupil is familiarised with the different orthographical forms of the same sound, in order that he may be able to recognize them wherever met with, and read with facility, however different the spelling of the same sound. The reasons for the different modes of spelling are also stated.

In Chapter VI. the diphthongs are explained, and quite a new arrangement presented, in harmony with the natural order of the simple vowel sounds.

Chapter VII. contains a detailed explanation of the Consonants, arranged not in the common alphabetical order, but according to the same plan as the vowels, i. e., with reference to the organs concerned in their formation.—It may be remarked, that by this means it is easy to correct faults of articulation in children, since they can be easily taught to place the organs in the proper position.

Next follows an account of the Anomalies, connected with the Consonants, with the reasons why they exist.

The difficult subject of the Aspirate is treated in a manner quite exhaustive and original, concise rules given, and a satisfactory account rendered of the reasons which have determined the great Masters of the French language, to aspirate the H in certain words, and leave it mute in others.

The Author has moreover discovered, what are the forms of spelling which demand the liquid sounds—reducing them to a few concise rules—and has classified them in such a manner, that they may be learnt with great facility. This important matter has heretofore been left in a state of great confusion and obscurity.

The orthographical portion of the work terminates with a chapter on the division of French words into syllables.

At this stage, the pupil will have learnt all the sounds as well as the articulations of the language. There remains then nothing to be learnt, but the *general harmony* of the language, which is treated of in three chapters, of which the form and groundwork are quite new. Always remembering that rules are comparatively worthless without illustrative examples, the Author has given these in sufficient abundance—here as well as in all other portions of the work.

The headings of these three chapters are:—

1. The Coalescence of words.
2. The Elision of E guttural.
3. The Tonic Accent.

The rather difficult subject of Quantity is reduced to great simplicity and rendered accessible to all by a few easy rules.

When the pupil shall have well studied the work under an efficient teacher, he will certainly be able to read without hesitation and with a pronunciation as accurate as that of a native Frenchman. The Author has seen abundant proof of this in the case of several hundreds of pupils. Indeed, the whole plan is so systematic and easy that it may be used with great success, even in the case of very young children.

N.B.—It is a marked characteristic of the system, that no attempt is made to teach French sounds by searching for corresponding ones in English, and the habit of spelling by employing the French names for the letters is insisted on from the first.

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PART II.

LE VILLAGE; A FRENCH COMEDY, CONTAINING NUMEROUS IDIOMS ILLUSTRATING THE FOREGOING RULES WITH COPIOUS EXPLANATORY AND GRAMMATICAL NOTES.

EXPLANATION OF SIGNS.

‿ Indicates that words connected by it must be united and read as one.

n‿ Shews that this letter is to be supplied in pronunciation for the sake of euphony.

The same curve, with any other letter above it, indicates that the last consonant of the previous word must be changed in pronunciation for the sake of euphony into the letter so placed.

Letters printed in Italics are not to be sounded.

Letters printed in Black Type indicate the liquid sounds.

m Stands for masculine. — f stands for feminine. — Fr. stands for French.—Gr. stands for Greek.—Lat. stands for Latin.

EXPLANATION OF ORTHOGRAPHICAL SIGNS [1].

The orthographical signs are : the accents, the cedilla, the diæresis, the hyphen, and the apostrophe.

§ 1. THE ACCENTS are placed over vowels in order to denote a difference in the sound or meaning.

There are three kinds : acute, grave, and circumflex.

1. The acute (accent aigu) (´) is placed only on *e*, to make it a different letter called *é* close (*é* fermé).

2. The grave accent (accent grave) (`) is used on *e* to make of it a new sound : *è* open (*è* ouvert).

It is also placed over the vowels *a* *u* to indicate a different meaning in a few words spelt and pronounced alike [2].

3. The circumflex (accent circonflexe) (^) which is a combination of the acute and grave, is placed over the greater number of long vowels. Example : GRÂ-C*e*, favour—BÊ-T*e*, beast—É-PÎ-TR*e*, epistle—A-PÔ-TR*e*, apostle—BÛ-CH*e*, log [3].

§ 2. The CEDILLA (cédille) (¸) is placed under *c* to give it the sound of the sibilant *s*, before *a*, *o*, *u*, as in FA-ÇA-D*e*, front—LE-ÇON, lesson—RE-ÇU, receipt.

§ 3. The DIÆRESIS (tréma) (¨) is put over the latter of two vowels following each other, in order to indicate the

---

(1) The pronunciation of the sounds in this page should be deferred until the following four chapters are studied.

(2)

a	has	à	to
la	the	là	there
ou	or	où	where, in which, &c.

(3) It indicates also the contraction of two vowels, as :—â-g*e* for aa-ge, rô-l*e*, part for roo-le, bê-ler to bleat for bee-ler ; or the suppression of s, as :—fê-t*e* for fes-te, mai-tr*e* master, for mais-tre, tâ-ch*e* task, for tas-che.

distinct and separate pronunciation of each of them. It is placed on the three vowels *e*, *i*, *u*, as in NO-ËL, Christmas—NA-ÏF, candid—SA-ÜL, Saul.

§ 4. The HYPHEN (trait d'union) (-). When compound words represent a single idea, they are joined by the hyphen. Example : ARC-EN-CIEL, rainbow—VER-À-SOIE, silk-worm.

§ 5. The APOSTROPHE (') is placed after a consonant, in a few words, to show that the following vowel has been suppressed for the sake of euphony, as in L', the, which stands for LE or LA,—S'IL, if he, for SI IL.

CHAPTER I.

SOUNDS IN GENERAL.

§ 6. All grammar treats of the principles and rules of spoken and written language, after the models of the best authors.

§ 7. We express our thoughts in words, which are then the signs of our ideas.

§ 8. Words are composed of letters which represent sounds and articulations.

The letters may be considered as 27, and are as follow :

A B C D E É { È short [1] / È long } F G H I J K L M N O P Q R S T U V X Y Z.

§ 9. The letters representing sounds are called vowels, and are eight in number :

A E É { È / È } I O U Y.

§ 10. Those which cannot be sounded except with the help of vowels are called consonants, and are nineteen in number :

B C D F G H K L M N P Q R S T V X Z.

---

(1) è and ê are generally pronounced exactly alike, though differing sometimes in quality of sound : vide remark on § 41.

§ 11. The organs of the human voice are among the most wonderful of all the works of God.

§ 12. Physiology has shown that more than 800 different sounds can be produced by them.

§ 13. The French language contains twelve sounds only which are perfectly distinct and independent; and as the sounds are all produced with the organs of voice in their normal positions, (for it is characteristic of the French language that it flows easily from the lips without any forcing or constraining of the organs,) therefore any person—foreigner or not—endowed with the ordinary organs of speech may readily acquire, with attention and practice, a perfectly correct accentuation of French.

§ 14. The sounds of language are formed by the passage of the air from the lungs causing the vocal chords to vibrate [1], and therefore the larynx is the seat of the formation of all the vocal sounds.

§ 15. If the sounds after their formation, dwell in the larynx, they are called LARYNGEAL, if in the pharynx, PHARYNGEAL, if in the mouth, BUCCAL.

§ 16. All these three classes of sounds exist in French, and the twelve sounds may thus be divided into :

1. Five LARYNGEAL, which according to their natural succession in the larynx, are : *ou, on, an, un, e.*

2. Two PHARYNGEAL, whose natural order in the pharynx is : *è, in.*

3. Five BUCCAL [2], which in their natural succession in the mouth are : *a, é, i, o, u.*

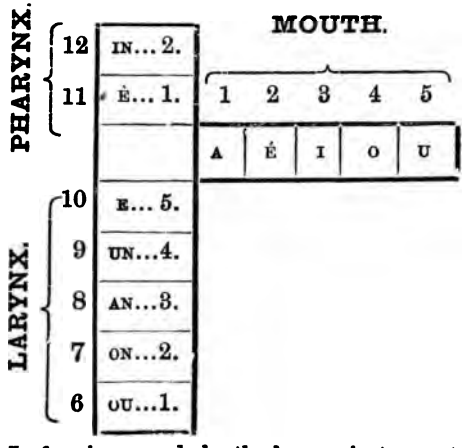
Remark.—The two letters in each of the combinations *ou, on, an, un, in,* represent only one pure vowel sound, the con-

(1) The vocal chords are two in number, placed across the larynx, so as to vibrate when struck by the air.

(2) We have adopted this word to indicate all sounds produced in the mouth, whether formed by the palate, cheeks, or lips.

sonant *n* having no articulation at all, and *e*, *é*, *è*, or *ê*, though represented by the same letter are distinct sounds, the accents marking the difference. The two letters are employed for want of single signs, being often retained for the purpose of marking the etymology of words, and the forms *é*, *è*, or *ê* are used for want of separate ones.

§ 17. Though the effects of the sounds are fully evident to our senses, yet the causes by which they are produced are imperfectly explained by science; and since in the formation of sounds there are many modifying influences from cartilages, muscles, &c., and since also the structure of the larynx, pharynx, &c., is extremely complicated, it would be unadvisable to add sketches of them here. But for the sake of explanation and illustration, we shall make use of a simple scale upon which we shall represent the relation of the sounds to each other in the different organs where they are formed.



§ 18. In forming sounds by the human instrument of voice, the throat, the mouth, &c. there are three particulars to which our attention should be directed:

1.—The learner should notice particularly to what natural class the sound belongs.

2.—He should know what place it occupies in this class.

3.—He should adapt his mouth to the particular shape required for the production of the sound.

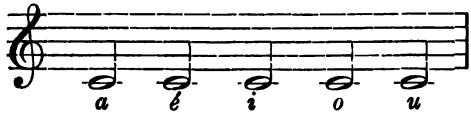
If the pupil will follow attentively these directions, he will certainly acquire a French accent, the most pure and the most exact, especially if he attend closely with eye and ear as the master illustrates the sounds.

CHAPTER II.

BUCCAL, OR MOUTH SOUNDS.

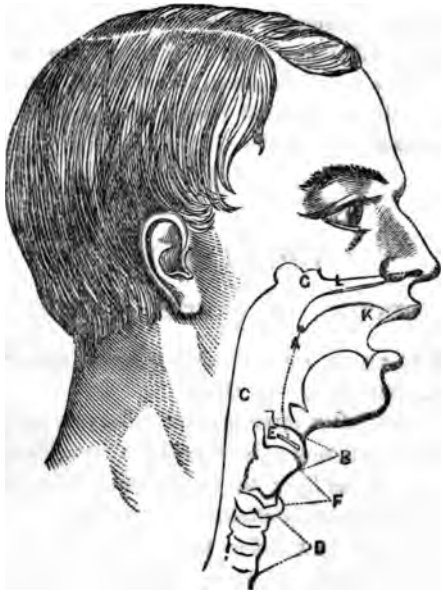
§ 19. The buccal sounds being the most simple and easy to form, we shall begin with them.

These sounds, after formation in the larynx, altogether resound in the palate in regular succession from the pharynx to the extremity of the lips; the mouth being fully open for the first sound and gradually closing with the last.

§ 20. They do not differ from each other in musical degrees, but in quality of sound, and may be likened to the enunciation of the same note by different instruments. The order of sounds is as follows: A, É, I, O, U, and they can be represented musically—by

§ 21. 1st Sound A.—Open your mouth well—naturally—to a good extent. The sound should resound freely from

that part of the roof of the mouth nearest the pharynx, and produce a full, rich tone.[1]

The following sketch will illustrate it:



D The wind pipe.—F The larynx.—B The upper opening of the larynx.—E The vocal chords.—C G The pharynx.—A K The palate.—G L The nasal cavity.

§ 22. The dotted lines beginning at the vocal chords, situated in the upper larynx, by which chords the sounds are

(1) Look carefully at the mouth of the master and pronounce each syllable after him, very slowly, loudly, distinctly, and measuredly. In pronouncing each sound, be careful to keep your mouth in the same position until the sound is completed.

produced, represent in this as well as in the following diagrams, the direction taken by the voice in the formation of the different mouth sounds, and the letter at the end of each of these lines indicates the particular part of the mouth at which the sound vibrates.

This and the following figures are entirely popular and only intended to give a general idea of the conformation of the organs employed in speech, at the same time they are strictly based upon anatomical facts. Diagrams perfectly anatomical would simply confuse the learner.

EXAMPLES.[1]

BA-BLA-BRA-PA-PLA-PRA-MA-VA-FA-FLA-FRA-ZA-SA-DA-DRA-TA-TRA-LA-NA-RA-JA-CHA-CA-CLA-CRA-GA-GLA-GRA-XA.

PA-PA [2]	———	PA-CHA	———
CA-NA-DA	———	A-NA-NA*s*	Pine-apple
CAR-NA-VAL	Carnival	A-RA-B*e*	Arabian
AL-MA-NA*ch*	Almanack	CA-RA-F*e*	Decanter
FA-TAL	———	MA-LA-D*e*	Ill
A*p*-PA-RA*t* [3]	Show	CA-VAL-CA-D*e*	———
SAR-DA-NA-PAL	Sardanapalus	DA-MA*s*	Damask
CA-TA-RAC-T*e* [4]	Cataract	SA-LA-D*e*	Salad
TA-BA*c*	Tobacco	CA-MA-RA-D*e*	Comrade
RA-PA-C*e*	Rapacious	CA-RA-VA-N*e*	Caravan

(1) For the pronounciation of the consonants, vide § 61.

(2) We recognise three kinds of *a* (vide § 135), according to the length of its pronounciation, or rather according to the extent to which the mouth must be opened in order to produce it. The first kind predominates in French:

1st	Short	as in	salad*e*,	fatal.
2nd	Medium	,, ,,	mar*e*,	phar*e*.
3rd	Long	,, ,,	m*â*t,	sabr*e*.

The organs are in the same relative position, only the orifice of the mouth is more or less distended according to the length of the *a*.

(3) Vide § 63 and 65. (4) Vide § 38.

Remark.—It is of very great importance that the Learner should master the pronunciation of each sound before proceeding to the next by repeating again and again the examples given, for since the muscles required for the production of many French sounds have never been brought into play in English, considerable practice is therefore necessary in order to accustom them to enunciate sounds, which are altogether new to them.

§ 23. Second Sound É.—Keep the teeth nearly closed; let the under lip be slightly depressed. The sound strikes the summit of the palate, and resounds sharply. Remark that the acute accent is absolutely necessary to show the change of sound of the letter e.

ILLUSTRATION OF THE É SOUND.

EXAMPLES.

BÉ-BLÉ-BRÉ-PÉ-PLÉ-PRÉ-MÉ-VÉ-VRÉ-FÉ-FLÉ-FRÉ-ZÉ-SÉ-DÉ-DRÉ-TÉ-TRÉ-LÉ-NÉ-RÉ-JÉ-CHÉ-CLÉ-CRÉ-GUÉ-GLÉ-GRÉ-XÉ.

DÉ-BA*t*	Debate	CA-FÉ	Coffee
É-TÉ	Summer	A-É-RÉ	Aired
É-T*h*É-RÉ	Etherial	PÉ-TA-L*e*	Petal
CÉ-RÉ-A-L*es*	Corn	RÉ-GAL	Treat
DÉ-CÉ-DÉ	Deceased	FRÉ-GA-T*e*	Frigate
GÉ-NÉ-RAL	————	RÉ-GÉ-NÉ-RÉ	Regenerated
CA-NA-PÉ	Couch	A-BRÉ-GÉ	Abridgment
VÉ-NÉ-RÉ	Venerated	SÉ-NA*t*	Senate
FÉ-DÉ-RAL	————	SÉ-RÉ-NA-D*e*	————
MÉ-NA-G*e*	Household	PÉ-CHÉ	Sin

§ 24. 3rd Sound I.—Teeth still more closed, the point of the tongue touching the under row, and the mouth expanded laterally as in the act of smiling. The sound thus produced will vibrate at the centre of the palate, and will be the thinnest and lightest of all the French sounds.

FOR ILLUSTRATION SEE NEXT PAGE.

EXAMPLES.

BI-BLI-BRI-PI-PLI-PRI-MI-VI-VRI-FI-FLI-FRI-ZI-SI-DI-DRI-TI-TRI-LI-NI-RI-GI-CHI-CLI-CRI-G*ui*-GLI-GRI-XI.

FÉ-LI-CI-TÉ	Felicity	LI-BÉ-RA-LI-TÉ	Liberality
LI-MI-T*es*	Limits	FI-XI-TÉ	Fixity
CI-VI-LI-TÉ	Civility	LI-VI-DI-TÉ	Lividity
MI-DI	Twelve o'clock	DI-VI-SI-BI-LI-TÉ	Divisibility
PRI-MI-TIF	Primitive	DIF-FI-CI-L*e*	Difficult
É-LI-GI-BI-LI-TÉ	Eligibility	CRI-TI-Q*ue*	Critic
HI-LA-RI-TÉ	Hilarity	VI-CI-NI-TÉ	Vicinity
VI-RI-LI-TÉ	Manhood	BI-BLI-Q*ue*	Biblical
DI-GI-TA-L*e*	Fox-glove	VI-VA-CI-TÉ	Vivacity
VI-TA-LI-TÉ	Vitality	A-GI-LI-TÉ	Agility

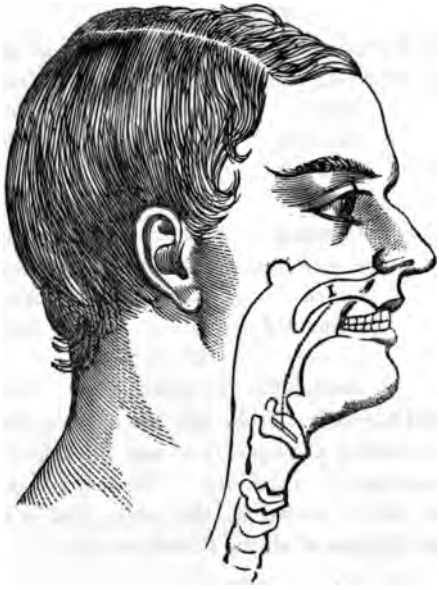


ILLUSTRATION OF THE I SOUND.

§ 25. 4th Sound O.—In producing this sound, the cavity of the mouth is fully open whilst the orifice of the lips is small and rounded. The sound vibrates through the entire mouth, after having struck that part of the palate immediately above the teeth in advance of the I.

EXAMPLES.

BO-BLO-BRO-PO-PLO-PRO-MO-VO-FO-FLO-FRO-ZO-SO-DO-DRO-TO-TRO-LO-NO-RO-JO-CHO-CO-CLO-CRO-GO-GLO-GRO-XO.

CO-CO	Cocoa	SOL-DAt	Soldier
PO-LI-Ce	———	RO-Be	Gown
A-PO-LO-GIe	Apology	É-CO-NO-MIe	Economy

PRO-TO-CO-L*e*	Protocol	LO-CO-MO-TI-V*e*	————
CO-D*e* [1]	————	MÉ-TRO-PO-L*e*	Metropolis
A-POS-TO-LAT	Apostleship	PHO-TO-GRA-PHI*e*	Photography
*H*O-MI-CI-D*e*	————	MO-NO-PO-L*e*	Monopoly
*H*O-NO-RA-BL*e*	Honourable	ZO-O-LO-GI*e*	Zoology
I-RO-NI*e*	Irony	FRO-MA-G*e*	Cheese
MO-NO-TO-N*e*	Monotonous	CHO-CO-LA*t*	Chocolate

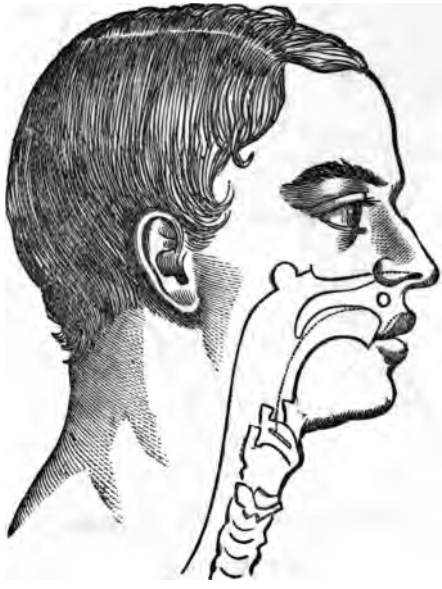


ILLUSTRATION OF THE O SOUND.

(1) We have three kinds of O, and the same remarks are applicable here as were made with regard to the pronounciation of A. Vide § 136.

O Short as in écol*e*, colon*ie*.
O Intermediate ,, ,, abric*ot*, mot.
O Long ,, ,, pôl*e*, chos*e*.

o Short is most abundant in French.

§ 26. 5th Sound U. — Let the lips be only slightly separated in the centre, and cause the voice to resound somewhat quickly, giving as little passage to the air as possible, and thus the sound vibrates on the lips alone.

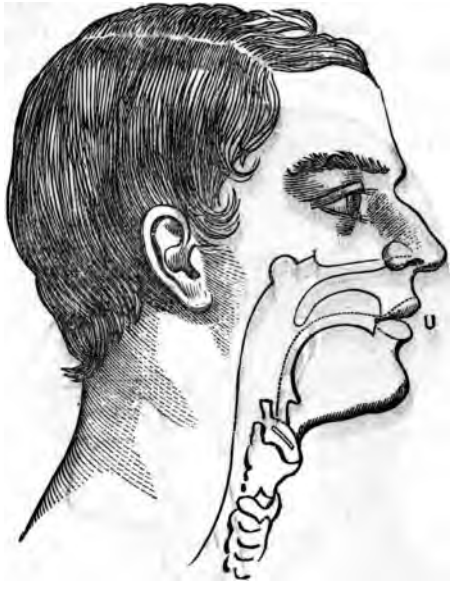


ILLUSTRATION OF THE U SOUND.

EXAMPLES.

BU-BLU-BRU-PU-PLU-PRU-MU-VU-FU-FLU-FRU-ZU-SU-DU-DRU-LU-NU-RU-JU-CHU-CU-CLU-CRU-GU-GLU-GRU-XU.

LU-NE	Moon	MI-NUS-CU-LE	Small letter
TRI-BU	Tribe	JU-JU-BE	
NU-ME-RO	Number	PLU-ME	Pen

O-PUS-CU-LE	————	É-TU-De	Study
U-NI-TÉ	Unity	MUL-TI-TU-De	————
SCRU-PU-Le	Scruple	GUT-TU-RAL	————
TU-MUL-Te	————	RU-CHe	Bee-hive
STA-TUe	————	DÉ-PU-TÉ	Deputy
MI-NU-Te	————	CU-RÉ	Vicar
LU-GU-BRe	Mournful	CUL-BU-Te	Somerset

CHAPTER III.

LARYNGEAL AND PHARYNGEAL SOUNDS.

§ 27. As before mentioned the sounds of the larynx and pharynx dwell in these organs, vibrating and being modified there, after their formation by the vocal chords. It therefore remains to be explained how this is effected. It is partly due to the following cause: in the formation of the mouth sounds, the soft palate [1] remains in its normal position, thus directing the sound toward the mouth where it vibrates and acquires its own peculiar quality, whilst in the case of the throat sounds, the soft palate is elevated by its muscles, affording more room for the vibration of the sound and allowing it to resound through the whole cavity.

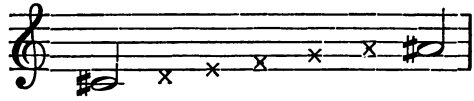
§ 28. The laryngeal and pharyngeal sounds constitute the true music of the French Language, inasmuch as they furnish seven different varieties of tone, ranging from the lowest to the highest note produced in human speech. [2]

(1) The soft palate is a soft muscular curtain which forms the posterior part of the cavity of the mouth.

(2) It is worthy of remark that the French Language is the only one among all the European Tongues that possesses this range of scale, and in the great variety of tone thus afforded, may perhaps be found one cause of its preference as a pleasing vehicle of conversation.

They form a kind of gamut proceeding by small degrees, and are analogous to a succession of seven musical sounds in a scale, but the degrees between them are of different nature, i. e. the intervals are not the same as those of the musical scale.

Thus C sharp may represent OU, the lowest laryngeal sound, and A sharp „ „ IN, the highest pharyngeal sound, and so the gamut formed by these two species of sound makes up a major sixth.



(1)

We shall therefore briefly explain the principle of formation of high and low sounds.

§ 29. When the larynx is depressed by the muscles adapted to that purpose, the vocal chords are relaxed and slightly open out from each other. They then vibrate slowly, giving out low and deep sounds.

Again, when the larynx is elevated, the vocal chords become tense and slightly approach each other, a rapid vibration ensues, and high and shrill notes are produced. In fact they obey the same law as the chords of a stringed instrument— the greater the tension of the string, the higher the note produced, and vice versa.

§ 30. Accordingly when the lowest sound OU is produced, the larynx is depressed as far as possible, the vocal chords are relaxed and vibrate very slowly; and in forming the higher sounds in order, the muscles of the larynx become more and

(1) Vide Remark after § 42, on the so called nasal sounds.

more contracted, raising the larynx higher and higher, and the vocal chords become by degrees more and more tightened, vibrating more and more rapidly, until when the highest sound is reached, they are in a very high state of tension and the larynx is fully elevated. (1)

§ 31. At the same time it must be observed, that in the case of the lowest sound ou, the sound vibrates low in the throat, and as it rises, the seat of vibration rises in like manner, the two highest vibrating in the pharynx. The volume of each likewise decreases in proportion as it rises in tone, and as a natural consequence the quantity also diminishes.

Remark.—The learner will be much assisted in producing these sounds correctly, if he lower the chin towards the breast, thus widening the throat and loosening the vocal chords, and gradually with the successive sounds raising the chin so as to render the vocal chords of the requisite tension.

OU.—THE FIRST AND LOWEST LARYNGEAL SOUND.

§ 32. Give an elongated conical shape to your mouth, the lips being nearly conterminous and protruded, so as to enlarge the buccal cavity, the throat also being relaxed; then let the sound resound freely in the lowest part of the throat, whence it reverberates to the orifice of the lips. In this way is formed the lowest, fullest, best rounded of all the sounds producible in spoken language.

---

(1) This remark applies only to the range of the voice in ordinary conversation, and would not hold true in rhetoric or in passionate language; still less in singing.

EXAMPLES.[1]

BOU-BLOU-BROU-POU-PLOU-PROU-MOU-VOU-FOU-FLOU-FROU-ZOU-SOU-DOU-DROU-TOU-TROU-LOU-NOU-ROU-JOU-CHOU-COU-CLOU-CROU-GOU-GLOU-GROU.

COU-COU	Cuckoo	GOU-LOt	Neck of a bottle
JOU-JOU	Plaything	JA-LOUx	Jealous
CROÛ-Te	Crust	GLOU-GLOU	Guggling
LOU-CHe	Squint	OU-VRA-Ge	Work
TOU-LOU-SE	A French town	DOU-CHe	A shower bath
BLOU-Se	Smock-frock	MOU-Le	Mould
CA-OUT-CHOUC	———	TROU-Pe	Troop
SOU-COU-Pe	Saucer	POU-Ce	Thumb
BOU-CHe	Mouth	DÉ-Goût	Disgust
ROU-COU-LER	To coo	COU-ROU-COU-COU	Brasil. bird

ON.—THE SECOND LARYNGEAL SOUND.

§ 33. Give an oval shape to the mouth, protrude the lips and let them be somewhat more open than for the former sound, the under jaw being slightly depressed and drawn backward, thus enlarging the lower and back part of the mouth, and allow the air, after the formation of the sound, to pass out freely through both lips and nose. This sound is higher in pitch than the former, but not so full in tone.

EXAMPLES.

BON-BLON-BRON-PON-PLON-PRON-MON-VON-FON-FLON-FRON-ZON-SON-DON-DRON-TON-TRON-LON-NON-RON-JON-CHON-GON.

BON-BON	Sweet-meat	CA-NON	Cannon
PLON-GeON	Puffin	MOU-TON	Sheep
SOUP-ÇON	Suspicion	DRA-GON	———
POL-TRON	Coward	GOU-JON	Gudgeon

(1) Since the throat sounds depend on the elevation and depression of the larynx, which scarcely take place in English, the learner should give special attention to them and practice them over and over again.

(2) Pronounce er like é, vide § 44.

HOU-BLON	Hop	POU-PON	Baby
MOU-CHE-RON	Gnat	CON-JONC-TU-RE	Conjuncture
COR-DON	String	PRO-FOND	Deep
DON-JON	Turret	ON-CLE	Uncle
BOU-CHON	Cork	TRON-ÇON	Stump
PON-TON	Pontoon	FRON-TON	Pediment

AN.—THE THIRD LARYNGEAL SOUND.

§ 34. For the production of this sound, let the lips be protruded, but a little more open than for the preceding, the lower jaw more depressed and drawn backward; then give out the sound, allowing the air to pass out through both nose and mouth. AN being higher in the scale is not so full as ON.

EXAMPLES.

BAN-BLAN-BRAN-PAN-PLAN-MAN-VAN-VRAN-FAN-FLAN-FRAN-ZAN-SAN-DAN-DRAN-TRAN-LAN-NAN-RAN-JAN-CHAN-CAN-GAN-XAN.

A-BAN-DON	Abandonment	EN-CHAN-TE-MENT	Enchantm^{t}.
MA-MAN	Mamma	EN-FANT	Child
CHAN-SON	Song	CON-SO-LANT	Consolatory
VEN-GEAN-CE [1]	————	RAN-ÇON	Ransom
PAN-TA-LON	Trowsers	MAN-CHON	Muff
AN-GLI-CAN	————	OU-RA-GAN	Hurricane
COM-MAN-DANT	Commander	O-RAN-GE	————
VEN-DAN-GE	Vintage	CAN-CAN	Tittle-tattle
SEN-TEN-CE	————	A-BON-DAN-CE	Abundance
EN-SAN-GLANTÉ	Bloody	TRAN-CHANT	Sharp

UN.—THE FOURTH LARYNGEAL SOUND.

§ 35. Separate the lips slightly, let the throat and lower jaw be perfectly at rest. In this condition of the organs a slight vocal resonance directed freely through both nose and

(1) an, en, &c., are pronounced alike, vide § 50.

mouth will produce the sound. Remark that this sound is much less in volume and higher in the scale than the preceding.

EXAMPLES.

BUN-BRUN-PUN-MUM-VUN-FUN-DUN-TUN-LUN-NUN-RUN-JUN-CUN.

BRUN	Brown	AU-TUN(1)	A French town
DÉ-FUN*t*	Deceased	M*e*-LUN	,,
LUN-DI	Monday	LOU-DUN	,,
CHA-CUN	Everyone	PAR-FUM(2)	Perfume
A-LUN	Alum	AU-CUN(1)	None
O*p*-POR-TUN	Opportune	*H*UM-BL*e*(2)	———
À-J*e*UN	Fasting	*com*-MUN	Common
TRI-BUN	Tribune	EM-PRUN*t* (3)	Loan

E.—THE FIFTH LARYNGEAL SOUND.

§ 36. For the formation of this sound, as for the last, the lips are slightly separated, the other organs being still at rest. Let a slight vocal resonance be produced as before, but directed entirely towards the mouth, the air no longer passing out through the nose.

EXAMPLES.

BE-BLE-BRE-PE-PLE-PRE-ME-VE-VRE-FE-FLE-FRE-ZE-SE-DE-DRE-TE-TRE-LE-NE-RE-JE-CHE-Q*u*E-G*u*E.

EN-TRE-VU*e* (3)	Interview	A*p*-PAR-TE-MEN*t*(2)	Apartment
GRE-LO*t*	Small Bell	CRE-VAS-S*e*	Crevice
RE-DE-VA-BL*e*	Indebted	DE-BOU*t*	Standing up
GRE-NA-D*e*	Pomegranate	BRE-BI*s*	Sheep
RE-PA*s*	Repast	PE-SAN*t*	Heavy
PAR-LE-MEN*t*(3)	Parliament	ME-NA-C*e*	Threat
À-PRE-TÉ	Ruggedness	PAU-VRE-TÉ(1)	Poverty

(1) Au and eau are pronounced like o, vide § 48.
(2) Un and um are pronounced alike, vide § 51.
(3) En and em are pronounced like an, vide § 50.

CO*f*-FRE-FORT	Strong Box	BRE-TON	Briton
É-DRE-DON	Eider-down	Â-CRE-TÉ	Acridity
OR-NE-MEN*t*	Ornament	CHE-VREAU	Kid

§ 37. The sound of E, for the sake of fluency in the pronunciation of prose is almost always omitted in the body of words when the preceding and following consonants are of such a nature that they can be pronounced as one articulation or when the passage from one to the other can be made by the voice without difficulty, as in the following examples:

JA*p*-P*e*-MEN*t*, yelping; PU-R*e*-TÉ, purity; JA-V*e*-LO*t*, javelin, LO-G*e*-MEN*t*, lodging; NA-ï-V*e*-TÉ, ingenuousness; *Al*-L*e*-MAN*d*, German; CA-D*e*-NA*s*, padlock; G*e*-LÉ, frozen.

§ 38. 1.—E in the body of words or final after a vowel, is always unsounded, being only retained to denote the source from which they come: e. g., DÉ-VOU*e*-MEN*t* (Fr. dévouer), devotion; EN-JOU*e*-MEN*t*[1] (Fr. enjouer), gaiety; JE LOU*e*-RAI (Fr. louer), I shall praise; POÉ-SI*e* (Lat. poesia[2]), poetry; PA-TRI*e* (Lat. patria), country.

2.—E terminal after a consonant is not sounded, but it requires that the consonant shall be distinctly articulated: e. g., *h*A-BI-TU-D*e*, habit; DA-T*e*, —; P*e*-LO*t*-T*e*, pincushion; EN-V*e*-LO*p*-P*e*, envelope; MÉ-D*e*-CI-N*e*, —.[3]

Remark.—As foreigners are generally in the habit of confounding the sounds e and é, it must be distinctly borne in mind that these two sounds are of a nature entirely different,

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(1) Spelt also dévoûment, enjoûment, the circumflex accent marking the suppression of e.

(2) The final e in French represents the Latin final a in words adopted into the language.

(3) ent final of verbs represent the Latin termination ant, ent, unt, and is not sounded in prose; e. g.: Ils aim*ent*, vide § 53, (Lat. amant), they love; ils avertiss*ent* (Lat. monent), they warn; ils règn*ent* (Lat. regunt), they rule; ils aimai*ent* (Lat. amabant), they loved.

as much so, in fact, as the sounds of *a* and *on*. Thus menace must be pronounced menac*e* or m*e*nace, and not ménace.

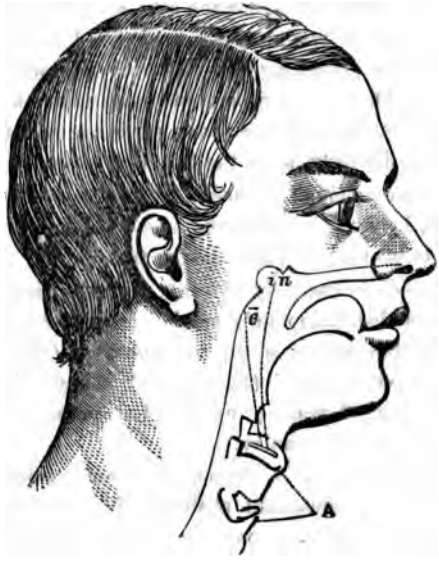

ILLUSTRATION OF THE THROAT SOUNDS OU, ON, AN, UN, E, È, IN.

A Larynx where the vowels OU, ON, AN, UN, E originate and are modified.

The dotted lines represent the directions of the voice for the two pharyngeal sounds; and È, IN at the extremity of these lines the seat of their vibration.

CHAPTER IV.

PHARYNGEAL SOUNDS.

§ 39. The pharyngeal sounds are two only (È, IN), and form one of those beautiful and gradual transitions (which you remark everywhere in nature) from the laryngeal to the palatal sounds.

THE FIRST PHARYNGEAL SOUND.

È short, Ê long.[1]

§ 40. The open è differs from é in being directed towards the pharynx where it acquires its full resonance. In order to accomplish this, it is necessary to open the mouth somewhat fully and to give out a sharp note, then permitting the air to pass freely through both mouth and nose. Remark that the grave or circumflex accent is indispensable to show the change of sound of the letter e, unless it be open according to the rule in § 41.

EXAMPLES.

SÈ-BLÈ-BRÈ-PÈ-PLÈ-PRÈ-MÈ-VÈ-VRÈ-FÈ-FLÈ-FRÈ-ZÈ-SÈ-DÉ-DRÈ-TÈ-TRÈ-LÈ-NÈ-RÈ-GÈ-CHÈ-*gu*È.

PÈ-R*e*	Father	A-NA-T*h*È-M*e*	Anathema
A-RÈ-N*e*	Arena	CA-RAC-TÈ-R*e*	Character
MÈ-R*e*	Mother	FE-NÊ-TR*e*	Window
BÊ-T*e*	Beast	DÉ-CÈ*s*	Demise
FRÈ-R*e*	Brother	MI-SÈ-RE	Misery
AC-CÈ*s*	Access	DÉ-LÉ-TÈR*e*	Deleterious
A-PRÈ*s*-MI-DI	Afternoon	GRÈ-L*e*	Hail
A-RÊ-TE	Fish bone	GA-LÈ-R*e*	Galley
E-VÊ-Q*ue*	Bishop	CHÈ-R*e*	Cheer
PÈ-CH*e*	Peach	LÉ-GÈ-R*e*-TÉ	Lightness

(1) ê is called long, because it has always the full open sound, and è is called short, because it is sometimes fully open, and sometimes semi-open, vide remark on § 41.

§ 41. E becomes È when followed by any consonant (except z) in the same syllable, coupled with it in sound or not, as in : Ca-leb, —; E-chec, *check* ; Grec, *Greek* ; Res-pect, —; Al-fred, —; Chef, *chief* ; Gri-ef, *grievance* ; Legs, *legacy* ; Co-lo-nel, —; Dé-gel, *thaw* ; A-dep-te, *adept* ; Pré-cep-te, *precept* ; Geste, *gesture* ; Es-prit, *spirit* ; In-dex, — ; Mer-ci, *thanks* ; Ver-tu, *virtue* ; pied, *foot* ; clef, *key* ; va-let, —.

Therefore when e is followed by a double consonant, although the first be not heard yet, it makes of the letter an open è (vide § 64), as in : Ef-fort, —; Par-cel-le, *particle* ; Di-lem-me, *dilemma* ; Par-ter-re, *pit* ; vi-tes-se, *swiftness* ; Cla-ri-net-te, *clarionet*.[1]

Remark.—The è has two different qualities of sound—the one fully open, the other semi-open in a greater or less degree.

The ê, (with the circumflex accent,) is always of the first quality : bête, tête, fête ; the è, (with the grave accent,) is either fully open, as in accès, père, frère, or semi-open, as in pèlerin, *pilgrim* ; sève, *sap* ; fièvre, *fever*.

The e, (not marked with any accent,) but being open according to the rule in § 41., is always of the second quality, and is more or less open, according to the nature of the following consonant—that is to say, according as this consonant requires that the mouth should be more or less open for its articulation. Thus, the è in VERTU is more open than in DÉGEL, and more open in DÉGEL than in PRÉCEPT.

IN.—THE SECOND PHARYNGEAL SOUND.

§ 42. The disposition of the mouth, throat, &c , is precisely the same as for the pronounciation of the A long (â) ;

(1) When *re* is prefixed to words beginning with s, it retains its proper sound, although another s is added in the spelling for the purpose of keeping the hissing sound, vide § 72, e. g., ressortir, *to go out again* ; ressemblance, *likeness* ; ressource, *resource*. E retains also its own sound in dessus, *above* ; dessous, *underneath*, for a similar reason.

but the sound is to be directed with a strong impulse behind the palate and towards the summit of the pharynx—thus forming the most strongly defined and the most acute as well as the highest pitched sound in all the French language.

EXAMPLES.

BIN-BLIN-BRIN-PIN-PLIN-PRIN-MIN-VIN-FIN-FRIN-ZIN-SIN-DIN-DRIN-TIN-TRIN-LIN-NIN-RIN-JIN-CHIN-*qu*in.

CHA-GRIN	Grief	MA-TIN	Morning
É-CRIN	Jewel box.	MÉ-D*e*-CIN	Physician
SÉ-RA-PHIN	Seraphim	PRIN-C*e*	———
IN-TRIN-SÈ-*que*	Intrinsic	MA-RIN	Sailor
SIN-G*e*	Monkey	INS-TINC*t*	———
FÉ-MI-NIN	Feminine	LA-PIN	Rabbit
JAR-DIN	Garden	MA-RO-*qu*IN	Morocco
IN-VIN-CI-BL*e*	———	IN-DIS-TINCT	———
LIN-G*e*	Linen	MA-GA-SIN	Warehouse
MA-LIN	Malicious	PAR-CHE-MIN	Parchment

Remark.—On, an, un, in, have been very improperly called nasal sounds by Grammarians who, mistaking the effect of a thing for the thing itself, have concluded that these peculiar vowels are formed in the nose, because they have felt the air which has been employed in producing them pass, after their formation, through that organ in common with the other natural outlet, the mouth.

We do not mean to say that the nose has nothing to do, in fact, with the formation of vocal sounds, as the nasal organ with all its windings and cavities, without doubt modulates, repeats and gives fulness to their volume, as can be perceived in speaking whenever the free passage of the air through it is interrupted, but this assistance of the nose to the free emission of the voice applies to every variety of sounds in a greater or less degree, and it cannot be asserted with truth that any kind of sound has its formation in the nose. Pupils

must therefore be carefully guarded against the prejudice so commonly accredited, that the French, the most harmonious conversational language, has any proper nasal sounds, and they should never employ the nose as an organ of speech.

CHAPTER V.

DIFFERENT SPELLINGS OF THE SAME SOUNDS.

§ 43. The different spellings of the same sounds in French present one of the greatest difficulties, which will be avoided by a careful study of the following rules.

§ 44. The sound é is represented by the three following forms:

Œ.—Œ-dè-me, *Œdema*; Œ-cu-mé-ni-q*ue*, *Œcumenical*; Œ-so-pha-g*e*, *Œsophagus*; Œ-di-p*e*; Cœ-no-lo-gi*e*, *Cœnology*; Cœ-lia-q*ue*, *Cœliac*.

ER.—O-ran-ger, *orange tree*; Co-cher, *coachman*; Plan-cher, *floor*; Bou-cher, *butcher*; Mes-sa-ger, *messenger*; Bou-lan-ger, *baker*.

Exception 1st. A-mer, *bitter*; En-fer, *hell*; Cuiller, [1] *spoon*; Hi-ver, *winter*; Can-cer, —; Ju-pi-ter, —; Bel-vé-der, *Belvidere*; É-*th*er, —; Gas-ter, —, in which R is sounded and E pronounced like È.

The same exception is applicable to all words in which ER final is followed by a consonant, as in: Cler*c*, *clerk*; Des-ser*t*; Tra-vers, *breadth*; Con-cer*t*, —; U-ni-vers, *universe*; Tier*s*, *third*; Vers, *verse*. Except in Vo-lon-tiers, and the names of towns: Poi-tiers, Bé-ziers, &c.; and the plurals of nouns, which retain the pronunciation of their singular form, e. g.: Ro-chers, *rocks*; clo-chers, *steeples*; gre-na-diers, —.

(1) Vide § 104.

1st Remark.—In monosyllables the sound is fully open, and the articulation R must be clearly given, as in: Cher, *dear;* Fer, *iron;* Mer, *sea;* Fier, *proud;* Hier, *yesterday.*

2nd Remark.—In all words, er, when not terminal, is more open in sound, according to the rule given § 41, and is a semi-open è, in order that the articulation r may be heard, as in: Er-mi-te, *hermit;* Fra-ter-ni-té, *fraternity;* Per-drix, *partridge;* In-cer-ti-tu-de; Li-ber-té, *liberty;* Ver-ve, *poetical rapture.*

§ 45. EZ, ÉE.—É is also represented by these signs, but they differ from é in being formed by having the lips a little closer together, the lower one receding a little, as in: Nez, *nose;* É-pée, *sword;* Ar-mée, *army;* I-dée, *idea;* Ma-ti-née, *morning;* Mu-sée, *museum;* Pen-sée, *thought;* Jour-née, *day,* En-jam-bée, *stride;* Ai-mez, *love;* Dan-sez, *dance;* except assez, where ez is pronounced exactly like é.

§ 46. The sound I is represented by the other vowel y.

Y.—This letter is sounded like the simple I in words coming from the Greek, and it occurs always after a consonant, and is kept there for the sake of derivation. It is also pronounced like one I when it stands by itself, meaning there, &c., and in Yeux, *eyes;* Yeu-se, *helm oak;* Yacht, —.

EXAMPLES.

Hy-po-cri-sie	Hypocrisy	Dy-nas-tie	Dynasty
Ly-ri-que	Lyric	É-gyp-te	———
Sy-mé-trie	Symetry	É-ry-si-pèle	Erysipelas
Hy-dro-pi-que	Hydropic	É-ty-mo-lo-gie	Etymology
Cy-ni-que	Cynic	Mys-tè-re	Mystery
Sty-le	———	Hy-dro-gè-ne	Hydrogen
My-o-pe	Short sighted	Mar-ty-re	Martyr
Myr-te	Myrtle	Sy-no-ny-me	Synonymous
Phy-si-que	Natur. philosophy	Cy-ti-se	Cytisus
Sa-ty-re	Satyr	A-zy-me	Azymus

§ 47. In all words purely French, Y occurs after a vowel, and is equivalent in sound to two I's.

EXAMPLES. (1)

ROY-AL (roi-ial)	———	RAY-URE (rai-iu-re)	*Stripe*
É-CUY-ER (ecui-ier)	*Squire*	FUY-ARD (fui-iard)	*Fugitive*
VOY-EL-LE (voi-iel-le)	*Vowel*	NOY-AU (noi-iau)	*Stone of fruit*
PAY-S (pai-ll-is) (2)	*Country*	MOY-EN (moi-ien)	*Means*
LOY-ER (loi-ier)	*Rent*	CRAY-ON (crai-ion)	*Pencil*
NET-TOY-A-GE (net-toi-ia-ge)	*Cleaning*	ROY-AU-ME (roi-iau-me)	*Kingdom*
LOY-AL (loi-ial)	———	FRAY-EUR (frai-ieur)	*Fright*
NOY-ER (noi-ier)	*Waln. tree*	CI-TOY-EN (ci-toi-ien)	*Citizen*
CROY-A-BLE (croi-ia-ble)	*Credible*	CROY-AN-CE (croi-ian-ce)	*Creed*
VOY-A-GE (voi-gia-e)	———	TUY-AU (tui-iau)	*Pipe*

§ 48. The sound O or Ô long is sometimes represented by the two following forms : AU, EAU.(3)

AU.—Au-da-ce, *audacity*; As-saut, *assault*; É-pau-le, *shoulder*; Sau-va-ge, *savage*; Chaud, *warm*; Pau-vre, *poor*.

EAU.—Bu-reau, *office*; Ba-teau, *boat*; Cou-teau, *knife*; Ri-deau, *curtain*; Trou-peau, *flock*; Gâ-teau, *cake*.

§ 49. The sound ON is also represented by OM and OMP.

OM.—Bom-be, *bomb*; Nom, *name*; Tom-be, *tomb*; Plomb, *lead*; Com-bat, *fight*; Com-te, *count*.

OMP.—Prompt, *prompt*; Comp-te, *account*; Domp-ta-ble, *tameable*; Mé-comp-te, *miscalculation*; Comp-toir, *counting house*; Domp-ter, *to tame*.(4) Exc. : Im-promp-tu ; pré-somption, and its compounds ; Somp-tu-o-si-té, and its compounds where *p* is sounded.

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(1) All the words of these examples containing diphthongs, their pronunciation should be deferred until § 38 is studied.

(2) Vide § 105. (3) Vide § 136.

(4) In all derivatives from the Latin omnis, om retains its original articulation : Om-ni-po-ten-ce, Om-ni-pré-sen-ce.

§ 50. The sound AN is represented by AM, EN, EM, which are in sound exactly the same.

AM.—Cham-br*e*, *room*; Lam-p*e*, *lamp*; Jam-b*e*, *leg*; Champ, *field*; Bam-bou, *bamboo*; Pam-pr*e*, *vine branch*.

EN.—A-men-d*e*, *fine*; Ar-gen*t*, *money*; Ap-pa-ren-c*e*, *appearance*; A-ven-tu-r*e*, *adventure*; Dé-pen-s*e*, *expense*; Ren-t*e*, *annuity*.

EM.—Em-p*e*-reur, *Emperor*; A*s*-sem-blée, *assembly*; Membr*e*, *member*; Tem-pé-ran-c*e*, —; Ex-emp*t*, —; Temp*s*, *time*.

§ 51. The sound UN is also written UM, and both are pronounced alike. Par-fum, *perfume*; *H*um-ble; Lun-di, *Monday*.

§ 52. The sound E is represented by two forms as follow: EU.—Jeu, *play*; Veu-v*e*, *widow*; Bleu, *blue*; Che-veu, *hair*; Ne-veu, *nephew*; Meu-bl*e*, *piece of furniture*; É-preu-v*e*, [1] *trial*; Cou-leu-vr*e*, *Adder*; Fleu-v*e*, *river*; Peu-pl*e*, *people*; A-veu-gl*e*, *blind*; Meu-l*e*, *mill stone*; Gu-eu-l*e*, *mouth of an animal*.

ŒU.—Nœu*d*, *knot*; Bœuf, *ox*; Ma-nœu-vr*e*, —; Œuf, *egg*; Œu-vr*e*, *work*.

§ 53. The sound EU is divided in two, close represented by EUX, and open by EUR.

1. EUX.— The sound proceeds from a contracted oval shape of the mouth, the aperture being as small as possible.

A-mou-reu*x* (masc.), a-mou-reu-s*e* (fem.), *lover*; Che-veu*x*, *hair*; Feu*x*, *fires*; Cou-ra-geu*x* masc., (s*e* fem.), *courageous*; Fa-meu*x* masc., (s*e* fem.), *famous*; Creu*x* masc., (s*e* fem.), *hollow*; É-cu-meu*x* masc., (s*e* fem.), *foamy*; Jeu*x*, *plays*; Dou-teu*x* masc., (s*e* fem.), *doubtful*; Po-pu-leu*x* masc., (s*e* fem.), *populous*; Ra-meu*x* masc., (s*e* fem.), *branchy*; *H*eureu*x* masc., (s*e* fem.), *happy*; Ré-si-neu*x* masc., (s*e* fem.), *resinous*; Gou*t*-teu*x* masc., (s*e* fem.), *gouty*; O-ra-geu*x* masc.,

(1) Eu in the verb avoir, *to have*, is sounded u. Ex.: J' *eus*, tu *eus*, il *eut*.

(*se* fem.), *stormy*; Sa-vou-reux masc., (*se* fem.), *savoury*; Pou-dreux masc., (*se* fem.), *dusty*.

2. EUR,—The mouth is a little more open than for the E, in order to catch the articulation R at its close.

Fleur, *flower*; Peur, *fear*; Ri-meur, *rhymer*; Vo-leur, *robber*; Ra-mo-neur, *chimney sweeper*; Pleurs, *tears*; O-ra-teur, *orator*; Pé-cheur, *sinner*; Mi-neur, *minor*; Fu-reur, *fury*; É-di-teur, *editor*; Ac-teur, *actor*; Cha-leur, *heat*; Cœur, *heart*; Sœur, *sister*; Blan-cheur, *whiteness*; Ta-pa-geur, *noisy*; Dan-seur, *dancer*; Ar-deur, *ardour*.

§ 54. The sound È. Ê is also represented by AI or AÎ, ES open in a greater or less degree, and also by EI, which last is only semi-open.

AI.—Chai-se, *chair*; Ai-gle, *eagle*; Ai-de, *aid*; Quai, *quay*; Mai-son, *house*; Ba-lai, *broom*; Ai-le, *wing*; Pa-lais, *palace*; Ma-rais, *marsh*; Paix, *peace*; Por-te-faix, *porter*; Plaie, *sore*; Craie, *lime*; Haie, *hedge*; Taie, *pillow case*; Nais-san-ce, *birth*; Chair, *flesh*; Li-brai-re, *bookseller*.

AÎ.—Maî-tre, *master*; Chaî-ne, *chain*; Faî-te, *summit*; Gaî-ne, *sheath*; Faî-ne, *beech nuts*; Traî-tre, *traitor*.

ES is sounded as È only in monosyllables,[1] e. g. Les, *the*; Des, *some*; Mes, *my*; Tes, *his*; Tu es, *thou art*; Il est, *he is*.

EI.—Nei-ge, *snow*; Vei-ne, *vein*; Pei-ne, *pain*; Sei-ze, *sixteen*; Sei-gle, *rye*; Ba-lei-ne, *whale*.

§ 55. The sound IN is also represented by IM, AIN, AIM, EIN, which are pronounced exactly alike.

IM.—Im-pé-ra-tri-ce, *Empress*; Tim-bre, *stamp*; Im-pru-dent, —; Lim-pi-di-té, *limpidity*; Im-per-ti-nen-ce, —; Lim-be, limb.

AIN.—Con-tem-po-rain, *contemporary*; Crain-te, *tear*; Dé-dain, *disdain*; De-main, *to morrow*; Sou-ve-rain, *sovereign*; Pain, *bread*; Main, *hand*; Nain, *dwarf*; Par-rain, *Godfather*.

(1) Or when such monosyllables are used as prefixes. Lesquels, *which*, Desquels, *of which*, Mesdemoiselles, *misses*, Mesdames, *ladies*, Messieurs, *gentlemen*.

AIM.—Es-saim, *swarm*; Daim, *deer*; Faim, *hunger*.

EIN. [1] Des-sein, *design*; É-trein-te, *clasping*; Frein, *bit*; Pein-tre, *painter*; Em-prein-te, *mark*; Cein-tu-re, *belt*. [2]

§ 56. When ON, OM, AN, AM, EN, EM, UN, UM, IN, IM, AIN, AIM, EIN are followed by a vowel, the consonant *n* or *m* forms no longer a compound vowel with *a e i o u*, but is detached from them to be joined in sound with the next vowel, vide § 106, e. g., As-tro-no-me, *Astronomer*; Bo-nheur, *happiness*; O-me-let-te, *omelet*; Â-ne, *ass*; Sa-me-di, *Saturday*; Â-me, *soul*; Ra-me, *oar*; Da-me, *lady*; Ca-ne-vas, *canvass*; Me-nu, *bill of fare*; Re-nard [3], *fox*; De-meu-re, *dwelling place*; U-ni-té, *unity*; Ran-cu-ne, *rancour*; Lé-gu-me, *vegetable*; I-né-dit, *unpublished*; I-nha-bi-le, *unskilful*; I-ma-ge, —; Ca-pi-tai-ne, *captain*; Lai-ne, *wool*; Vi-nai-gre, *vinegar*; Mi-grai-ne, *head-ache*.

§ 57. Æ, AE, AO, OA, Œ.

1. Æ is a Latin double letter which has been replaced in French by é, as in (Lat. Æneas) Énée.

2. AE is sounded A, and is to be found only in Caen, *French town*.

3. AO.—Both letters are generally pronounced, as in Cacao, —; Lycaon, —. But in the following words the *a* is completely unsounded: *A*oût, *August*; Taon, *horse-fly*; *A*outeron, *harvest man*; Saoûl, *glutted*; *A*oriste, *aorist*; Saône, *French river*; and in the following: Faon, *fawn*; Paon, *peacock*; Laon, Craon, *French towns*, the o is not heard.

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(1) IN is also represented by EN terminal preceded by é: Européen, Saducén, Galiléen.

(2) Having given the different spellings of the same sounds, they will not be indicated by Italic letters or any other mark in the course of this work.

(3) Exception. — EN remains a compound vowel indivisible in all words where EN stands for the Latin proposition IN. Ex.: En-i-vré (pronounce en-ni-vré), *intoxicated*; enorgueilli, vide § 104, *proud*; enhardir, *emboldened*.

4. OA.—Both letters are distinctly sounded, as in Boa, *boa constrictor*; Coalition, —. Except Toast (English), Toaster, *to toast*, where *a* is unsounded.

Remark.—Some persons have proposed to adopt one expression only for the same sound, instead of the several forms now used. But by so doing, many of the characteristic beauties of the language would be destroyed; the changes through which it has passed would not be discernible, and the etymology of the words themselves would, after a short period be entirely lost. The truth of this remark will be apparent from the following illustrations.

É is spelt Œ in order to show that *o* is present in the roots of those words, e. g. Œsophage (Gr. ουσοφαγος), Cœnologie (Gr. κοῖνος λογος).

É is spelt ER, because *r* is found in the root words; e. g. Oranger (Fr. *orangerie*); Boucher (Fr. *boucherie*).

I is spelt Y, because *y* French represents *υ* in Greek; e. g. Lyre (Gr. λυρα); Style (Gr. στυλος).

O is spelt AU, because these vowels exist in the roots; e. g. audace (Lat. *audacia*); pauvre (Lat. *pauper*). In the form EAU, the presence of *e* is accounted for by the fact, that the root words formerly were written with EL, the L being changed into AU and the E retained; e. g. couteau (old Fr. *coutel*); bateau (old Fr. *batel*).(1)

ON is spelt OM, because the roots contain *m*; e. g. nom (Lat. *nomen*); ombre (Lat. *umbra*).

ON is spelt OMP for the same reason: e. g. prompt (Lat. *promptus*); compte (Lat. *computum*).

AN is spelt AM, EN, EM on account of the Latin originals which contain these forms; e. g. camp (Lat. *campus*);

(1) In a few words the termination EAU indicates also a diminutive idea, as troupeau (from *troupe*); lionceau (*lion*); chevreau, (chèvre).

chambre (Lat. *camera*); argent (Lat. *argentum*); sens (Lat. *sensus*); membre (Lat. *membrum*).

UN is spelt UM, because *um* exists in Latin originals; e. g. parfum (Lat. *per-fumus*); humble (Lat. *humilis*).

E is spelt EU on account of its Latin derivation; e. g. jeu (Lat. *jocus*); feu (Lat. *focus*.)

E is spelt ŒU from the presence of *o* and *u* in the originals; e. g. œuf (Lat. *ovum*); œuvre (Lat. *opus*).

È is spelt AI on account of its Latin origin; e. g. aigle (Lat. *aquila*); paix (Lat. *pax*).

È is spelt AIE, because of the Latin originals; e. g. plaie (Lat. *plaga*); paie (Lat. *paga*).

È is spelt ÈS from the Latin originals possessing these letters; e. g. procès (Lat. *processus*); succès (Lat. *successus*).

È is spelt EI, because the Latin roots have *i*; e. g. neige (Lat. *nix*); veine (Lat. *vena* from *venire*).

È is spelt ET, because the T is present in the Latin originals; e. g. muet (Lat. *mutus*); valet (low Lat. *valetus*).

IN is spelt IM, because of the Latin spelling; e. g. imprudent (Lat. *imprudens*); limpide (Lat. *limpidus*).

IN is spelt AIN, because *a* exists in the Latin; e. g. pain (Lat. *panis*); main (Lat. *manus*).

IN is spelt AIM for the same reason; e. g. faim (Lat. *fames*); essaim (Lat. *examen*).

IN is spelt EIN, because the E is present in Latin; e. g. frein (Lat. *frenum*); plein (Lat. *plenus*).

We do not affirm that these reasons hold absolutely good for all French words, because many words have necessarily changed their spelling in the different phases through which the language has passed.

For instance: Œil, from Latin *oculus*, *ocellus*, has been successively in Romanese tongue: ocel, oel, œl; its plural *yeux* has been œuils, iœulx, iœux.

GENERAL TABLE OF THE VOWELS.

	GENERAL SOUNDS.	EXAMPLES.	FURTHER REPRESENTATION.	EXAMPLES.
BUCCAL.	1. a â ...	*Papa, Plâtre*	à	*Là.*
	2. é	*Régénéré.*	œ er	*Œdipe, Oranger.*
			ez ée close	*Nez, Epée.*
	3. i î ï ...	*Midi, Epître, Naïf*	y	*Lyrique, Royal.*
	4. o ô ...	*Coco, Pôle.*	au eau.....	*Audace, Bateau.*
	5. u û ü	*Ecu, Flûte, Esaü.*		
LARYNGEAL.	6. ou oû	*Cou, Voûte.*		
	7. on	*Bonbon.*	om omp	*Nom, Prompt.*
	8. an	*Maman.*	am en em	*Chambre, Aventure, Empire.*
	9. un	*Tribun.*	um	*Parfum.*
	10. e	*Le.*	eu œu	*Veuve, Œuf.*
			eux euse close eur open	*Cheveux, Douteuse, Orateur.*
PHARYNGEAL.	11. è ê ë	*Procès, Arête*	ai aî es	*Marais, Maître, Les.*
		Noël.	ei	*Neige.*
	12. in	*Ecrin.*	im ain	*Timbre, Dédain.*
			aim ein	*Faim, Frein.*

CHAPTER VI.

DIPHTHONGS.

§ 58. A Diphthong is a syllable, composed of two vowel sounds blended together in such a manner, that they are pronounced by a single emission of the voice. In poetry and lofty language, however, several of the French diphthongs become separated into their two component sounds. As some of the diphthongs are difficult of pronunciation, the beginner would do well to commence by enunciating separately each vowel composing them, and gradually merge the two sounds into each other.

Diphthongs.	EXAMPLES.	In poetry and elevated Language, generally they have	Exceptions.
IA	Diamant, Acacia, Camélia, Piano, Payable, Cordial	2 sounds	Diable, Fiacre.
OI (1)	Loi, Poitrine, Poire, Royal, Mademoiselle, Loyal, Noix	1 sound	
UA. ...	Suavité, Nuage, Muable, Ruade, Il salua	2 sounds	
OUA....	Ouate, Louable, Rouage, Louage, Bivouac	2 sounds	
IÉ or IER ...	Pitié, Amitié, Mobilier, Collier, Poirier, Ployer	2 sounds (in verbs only)	
UÉ or UER	Continué, Dénué, Saluer, Instituer, Josué, Évacuer	2 sounds	

(1) Pronounced LOA, ROA, &c.; OIS is longer in sound—Pois, *peas*; Bois, *wood*; Mois, *month*—being pronounced OÂ. OI is pronounced O for the sake of euphony in Poignant, —; Poignard, *dagger*; Poignée, *handful*; Poignet, *wrist*; Encoignure, *angle*. Vide §108.

(2) In the pres. inf., past part.; 2nd pers. plur., pres., ind., and imper.: glo-ri-fi-er, glo-ri-fi-é, vous glo-ri-fi-ez, glo-ri-fi-ez.

DIPHTHONGS, EXAMPLES, &c.—*Continued.*			
OUÉ or OUER	Avoué, Loué, Jouer, Vouer, Nouer, Secouer	2 sounds	
UI	Nuit, Étui, Bruit, Fruit, Suisse, Appuyer, Essuyer	1 sound	
OUI...	Épanoui, Évanoui, Jouir, Enfouir, Louis	2 sounds	Oui.
IO or IAU ...	Violon, Idiot, Grandiose, Miaulement, Bestiaux	2 sounds	Fiole, Pioche In all verbs.
ION ...	Lion, Union, Religion, Espion, Opinion, Vision ...	2 sounds	Nous aimions (1)
UON	Instituons, Éternuons, Attribuons, Continuons	2 sounds	
OUON	Nous jouons, Nous louons, Nous secouons, Vouons ...	2 sounds	
IAN or IEN (2)	Fortifiant, Riant, Attrayant, Expérience, Conscience ...	2 sounds	Viande.
UAN...	Insinuant, Atténuant, Chatouant, Suant, Éternuant...	2 sounds	
OUAN	Jouant, Louant, Secouant, Vouant, Nouant	2 sounds	
IEU ...	Essieu, Milieu, Vieux, Cieux, Joyeux, Pieux, Soyeux ...	1 sound	Furieux. (3)
UEUR UEUX	Lueur, Sueur, Majestueux (*m*), (se *f.*), vertueux, Fructueux	2 sounds	

(1) However ION is divided into its two syllables in poetry at the pres. Ind. and imper. of the verbs in IER—Nous li-ons, mari-ons.

(2) IEN is pronounced IAN in all words ending in *ience*, e. g. faïence, *earthenware* sapience, ; science, —; audience, — and in all adjectives and nouns ending in *ient*, e. g. client, *efficient*, expédient, ingrédient, orient, &c.

(3) All the adjectives ending in IEUX have two sounds in poetry—Pieux, *pious;* Glori-eux, *glorious;* Graci-eux, *graceful;* Odi-eux, *odious.*

DIPHTHONGS, EXAMPLES, &c.—*Continued.*			
OUEUR	Joueur (*m.*), Joueuse (*f.*), Loueur (*m.*), Loueuse (*f.*)	2 sounds	
IÈ or IAI ...	Cimetière, Cafetière, Lièvre,	1 sound	
	Auxiliaire, Niais, Vestiaire	2 sounds	
IÈ semi-open	Pièce, Assiette, Ciel, Miel, Persienne, Hardiesse	1 sound	Matern l (1)
OÈ ...	Poète, Poêle, Moelle	2 sounds	
UÈ or UAI ...	Duel, Usuel, Muet, Suède, Sanctuaire, Annuaire	2 sounds	
OUÈ or OUAI	Allouette, Ouest, Rouelle, Je louais, Je jouais, Je nouais	2 sounds	
IEN (2)	Chien, Entretien, Comédien, Maintien, Doyen, Indien	2 sounds	Combien, Chrétien, &c.
OIN ...	Foin, Soin, Besoin, Poing, Loin, Conjoint, Moins ...	1 sound	
UIN ... OUIN	Juin, Bédouin, Tintouin, Pingouin	2 sounds	

Remark.—When the vowels diphthongs IA, IER, IO, ION, IAN, IÈ, are preceded by either of the diphthong consonants BL, BR, CL, CR, GR, &c., the voice is obliged to rest on the sound of I, both in prose or poetry,

(1) IEN is always pronounced ll-in, (vide § 105,) 1st at the end of words, e. g.—Patricien, *patrician;* Physicien, *physician;* Prussien, *Prussian;* Tragédien, *tragedian;* Chirurgien, *surgeon;* Historien, *historian*, and words of which BIEN forms the prefix—Bienfait, *benefit;* Bientôt, *soon*, &c. 2nd.—In verbs in ENIR, as—Venir, *to come;* Tenir, *to hold;* Parvenir, *to succeed*, e. g. je viens, tu viens, il vient; je tiendrai, tu tiendra, il tiendra; je parviendrais, tu parviendrais, il parviendrait.

Remark.—In the feminine of adjectives terminating in IEN, and in every word where the N is doubled, it is no longer the diphthong IEN, but the diphthong IÈ, (vide § 41, 2.), e. g,—Ancienne, *ancient;* Chrétienne, *christian;* la sienne, *his;* la tienne, *thine;* Caspienne, *Caspian;* Citoyenne, *female citizen;* Que je vienne, *that I may come;* Que tu tiennes, *that thou mayest hold.*

(2) And in all adjectives in ciel or tiel, offici-el, essenti-el.

before pronouncing the remainder of the vowel diphthong, and the terminations IA, IER, &c., then form two distinct sounds. A hiatus is thus created, and to avoid it, an imaginary i is added to the last part of the termination which then still forms a diphthong. The same thing occurs in poetry when these diphthongs though not preceded by BL, CR, &c., are divided into their component sounds; e. g. Il publia, *he published;* Triage, *picking;* Sanglier, *wild boar;* Sucrier, *sugar basin;* Trio, —; Septentrion, *north;* Oubliant, *forgetting;* Prière, *prayer*, &c., pronounced Pu-bli-ia, Tri-ia-ge, San-gli-ier, &c.

It will be a useful exercise for the learner, now that he has gone through the whole range of French sounds, to practice together those, having the greatest possible dissimilarity, and to pass rapidly from one to the other. Such an exercise will be furnished by words like the following:—

Oubli	*Forgetfulness*	Nourriture	*Nourishment*
Enfin	*At last*	Provision	———
Coûtume	*Custom*	Discours	*Speech*
Hurlement	*Howling*	Épingle	*Pin*
Orphelin	*Orphan*	Important	———
Revenant	*Ghost*	Dangereux	*Dangerous*
Tous deux	*Both*	Distinction	———
Point du tout	*Not at all*	Saison	*Season*
Couleur	*Colour*	Amoureux	*Lover*
Trompeur	*Deceitful*	Nombreux	*Numerous*
Fourrure	*Fur*	Corrompu	*Corrupted*
Bonsoir	*Good night*	Moulin	*Mill*
Aventureux	*Venturous*	Construction	———
Souffrir	*To suffer*	Framboise	*Raspberry*
Inférieur	*Inferior*	Douloureux	*Painful*
Environ	———	Cupidon	*Cupid*
Bouquin	*Old book*	Ruban	*Riban*
Fougueux	*Fiery*	Onctueux	———
Présomptueux	———	Sinuosité	*Sinuosity*
Anfractuosité	*Anfractuousness*	Tortueux	*Winding*

CHAPTER VII.

CONSONANTS.

§ 59. The consonants (cùm-sonans) are 19 in number and are so called because they are only used to give an articulation to the different sounds before mentioned.

§ 60. The consonants may be pronounced in two ways.

1. The old method, which is better as regards orthography, because the learner can distinctly enunciate each letter.

B C D F G H J K L M N P Q R S
bé cé dè èfe gé ache ji ka èle ème ène pé ku ère esse

T V X Z.[1]
té vé ikce zède.

2. The new method, which is immeasurably superior as regards pronunciation, because the words are divided according to the sounds and articulations which compose them, each letter not always being sounded individually.

B C D F G H J K L M N P Q R S T
be ke *or* ce de fe gue *or* ge he je ke le me ne pe ke re se te

V X Z
ve kse ze

e.g. Sou-ve-rain. Old method: S—o—u—v—e—r—a—i—n
esse o u vé e ère a i ène

New method: S-ou-v-e-r-ain.
se ou ve e re ain.

§ 61. Pronunciation of the Consonants.—Since they are essentially the same in most of the European languages, it will merely be necessary to indicate those organs of voice, which contribute most to their pronunciation. It may be observed, however, that the consonants in French are much more strongly articulated than in English.

They are divided into five classes, which are: labial, dental, lingual, palatal, and guttural.

(1) To these may be added w, which is only to be found in French words introduced from other languages, and is pronounced v or ou.

§ 62. Consonants are besides divided into flat and sharp; each flat has its corresponding sharp, except the guttural *g* hard, *h* aspirated; and (*m l n r*), which are also called liquid, because they combine readily with most of the other letters.

The flat consonants need very little action of the organs in their pronunciation, are delicate in their nature, and require much care and attention.

The sharps require a quicker and stronger motion from the same organs.

Remark.—Some of the consonants have two sounds: one generally used, and which we may designate the natural one; the other not so often used, and which we may term the conventional one.

GENERAL TABLE OF THE CONSONANTS. (1)

	Flat.	Sharp.	Liquid.	Examples.
5 LABIAL or lip letters.	B V	P F	M	ba pa ma va fa.
3 DENTAL or teeth letters.	Z	S or C soft or Ç	.....	za sa ce ça
5 LINGUAL or tongue letters.	D	T	L N R	da ta la na ra
5 PALATAL or palate letters.	J or G soft	CH C hard or K or Q	.....	ja gea cha ca ka qua
2 GUTTURAL or throat letters.	.....	G hard H aspirated	.....	ga ha

X is a double letter, standing for KS or GZ.

(1) This table should be studied before practising the exercises on the different sounds (§ 21, and following). The pupil will find at the commencement of each of these exercises examples of the power of each consonant. He will observe that they are placed in their natural order, and should notice what organs are employed in their articulation. He should also remark particularly the transition from the flat to the sharp

GENERAL RULES.[1]

§ 63. 1st.—The final consonant of a word being only preserved for the sake of derivation, is generally unsounded.

E. g.—Plom*b*, *lead*; Gour-man*d*, *greedy*; Re-tar*d*, *delay*; Bour*g*, *village*; Ran*g*, *rank*; Dra*p*, cloth; Cam*p*,—; Do*s*, *back*; Re-fu*s*, *refusal*; Sa-lu*t*, *salute*; Cli-ma*t*, climate; Croi*x*, *cross*; Per-dri*x*, *padridge*; Il pren*d*, *he takes*; Il per*d*, *he looses*.[2]

§ 64. 2nd.—Every consonant, final of foreign names of dead or living languages introduced in French, is sounded. M, N keep their original articulations and are no longer joined in one sound with the preceding vowels. Examples: Joab, David, Raphaël, Jupiter, Pathos, Blocus, Vivat, Deficit, Climax, Abraham, Idem, Intérim, Opium,[3] Laudanum, Minimum, Ultimatum, Eden, Hymen, Abdomen, Spécimen.

But ON, AN, UN, IN always form a compound vowel.[4] Examples: Hélicon, Odéon, Liban, Verdun, Nankin, Lynx.

§ 65. 3rd.—When a consonant is doubled in a word, the latter only is sounded. The only effect of the first being generally to shorten the vowel before it. Examples: A*b*-bé, *abbot*; Ra*b*-bin, —; Ac-ca-ble-men*t*, *dejection*; Oc-ca-sion, —; O*f*-fran-d*e*, *offering*; Su*f*-fra-g*e*, —; A*g*-glo-mé-rer, *to agglomerate*; A*g*-gra-ver, *to aggravate*; Fi-ce*l*-*el*, *string*; Al-lu-r*e*, *gait*; Co*m*-mer-c*e*, —; Fla*m*-m*e*, *flame*; Fe*m*-m*e*,[5] *woman*; Ca*n*-n*e*, *stick*; Bo*n*-net, *cap*; Re*n*-n*e*, *rein-deer*; Su*p*-pli-c*e*, *punishment*; Na*p*-p*e*, *table cloth*; A*r*-ri-vée, *ar-*

(1) The combination of any of the preceding consonants with either of the two liquids, l or r, is called diphthong consonant; e. g. bl, br, cl, cr, &c.

(2) When an s is added for the plural of nouns or termination of verbs, then the two last consonants are unsounded: Les gourman*ds*, les bour*gs*, les dra*ps*, je pren*ds*, je per*ds*.

(3) In this and all Latin words in UM, U is sounded o.

(4) En in the middle of foreign words also forms a vowel, but it is sounded in. Ex.: agenda, *memorandum book;* pensum, *imposition;* Benjamin, —.

(5) Fe is pronounced fa here.

rival; Bour-reau, *executioner*; As-sas-sin, —; Es-sieu, *axle tree*; At-te-la-ge, *team (of horses, &c.)*; Cas-set-te, *casket*.

GENERAL REMARKS ON CONSONANTS.

We shall only make remarks upon those consonants which present some peculiarities, and which do not fall in with the general rules just stated.

§ 66. LABIALS.—P, the sharp of B, is generally pronounced in the body of words, as in—Septembre, *September*; Septuagènaire, *septuagenarian*; Exemption,[1] —; Rupture, —; Symptôme, —; Rédempteur, *redempter*: Laps, [2] —; Rapt, *abduction*; Abrupt, [3] —.

It is unsounded in the following words: Baptiser, *to baptize*, and compound; Exempter, *to exempt*; Sept, *seven*; Septième, *seventh*; Temps, *time*; Corps, *body*, and at the end of words, § 68.

But in Cap, *cape*; Cep, *vine stock*, P final is heard on account of their source (Lat. caput); in the last the P is only sounded when at the end of a period.

§ 67. F, the sharp of V. This articulation is always discernible whether at the beginning, in the body, or at the end of words, as in Farine, *flour*; Infirme, —; Bref, *brief*; Chef, *chief*; Canif, *penknive*; Fugitif, *fugitive*; Œuf, *egg*; Bœuf, *ox*; Veuf, *widower*; Neuf, [4] *nine and new*; Serf, —.

Exc.: Clef, *key*; Cerf, *stag*; Nerf, *nerve*, the plural of Bœufs, *oxen*; Œufs, *eggs*, and in Chef-d'œuvre, *master piece*; Bœufs-gras, *Carnival ox*; Œuf-frais, *fresh egg*, for the sake of euphony.

(1) Vide § 76 (a). (2) The s sounded in order to preserve the ancient pronunciation (Lat. lapsus).

(3) T is heard in pronouncing these words for a similar reason (raptus) *abruptus*.

(4) The F of Neuf, meaning nine, is only unsounded when placed before a noun beginning with a consonant: Neuf livres, *nine books*. The F of Neuf, meaning new, is never pronounced in the plural: des habits neufs, *some new clothes*.

§ 68. In all words beginning with IMM, IM being a distinct particle of a compound word of Latin source, [1] the two M's retain their separate and original pronunciation, as in Immobile, *motionless*; Immensité, *immensity*; Immortalité, *immortality*; Immersion, —; Immolation, —; Immatériel, *immaterial*; Immeuble, *estate*; Immigration, —.

§ 69. The two M's are also distinctly heard, the first with the preceding, and the second with the following vowel in such words, as Commensurable (Lat. *mensura-cùm*); Commotion (Lat. *motio cùm*); Commensal (Lat. *mensa-cùm*); Commutation, Commémoration, &c., in order that the Latin preposition cùm, which is prefixed to them, may be easily distinguished; and also in Grammaire, (on account of γραμματικη), Sommet, and Sommité (on account of Lat. summitas).

§ 70. EM initial followed by M, is sounded AN, the second M forming the articulation of the following vowel. [2] Ex.: Emmagasinage, *warehousing*; Emmuseler, *to muzzle*; Emménagement, *installation*; Emmanchure, *arm hole*; Emmener, *to take away*; Emmanchement, *joining*.

§ 71. All adverbs ending in EMMENT or AMMENT, fall under the rule in § 65, but the E before the MM is sounded like A. Examples: Éloquemment, *eloquently*; Différemment, *differently*; Prudemment, *prudently*; Savamment, *learnedly*; Abondamment, *abundantly*; Suffisamment, *sufficiently*, &c.

Remark.—In the terminations ASME, ISME, the articulation of the M coming immediately after the S without any

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(1) IM takes the place of the Latin preposition IN, which in compound words means either in or without. (This preposition, prefixed to words beginning with a consonant, changes its N and takes their initial consonants, as in illettré, immense, irrésolu).

(2) EM is put instead of the Latin preposition IN, French EN, in these compound words. (N is always changed into M before M, B, P).

vowel between them, is a matter of considerable difficulty for foreigners. The learner must therefore be very careful in acquiring their proper pronunciation, and should begin by first pronouncing them slowly as two very distinctly separated syllables, as as-me, is-me, and he will then more readily fall into the more current pronunciation of them, and learn by degrees to pronounce the asme, isme, very nearly as one syllable and sound the E only as far as it is necessary to help out the articulation of the consonant M. As*th*me, Ent*h*ousiasm*e*, Miasm*e*, Cataplasm*e*, Pléonasm*e*, Sarcasm*e*, C*h*ristianism*e*, Cynism*e*, Mécanism*e*, Paganism*e*, Égoïsm*e*, *H*éroïsm*e*, Mesmérism*e*, Despotism*e*, Fanatism*e*, Charlatanism*e*, R*h*umatism*e*.

§ 72. DENTALS.—S sharp of Z has two distinct sounds.

1st. The sibilant or hissing one.

(*a.*) The sibilant sound occurs when s is either preceded or followed by a consonant or placed at the beginning of a word. Examples: Corse*t*, — ; Vals*e*, *waltz*; Dispos, *active*; Prism*e*, *prism*; Satin, — ; Suspension —.

(*b.*) S terminal in foreign words is sounded sharp, (vide § 64), as in Atlas, — ; Cérès, — ; Bis, *encore*; Omnibus, —. S terminal is heard in the following words: Aloès, —; Fi*ls*,[1] *son*; As, *ace*; Jadis, *formerly*; Iris, — ; Lapis, — ; Vis, *screw*; Métis, *mongrel*; Os, *bone*; Maïs, *maize*; Rhinocéros, — ; Mérinos, *merino*; Vasistas, *ventilator*; Ours, *bear*; Mœurs, *manners*; Mars, *March*. These words have passed into French from Greek, Latin, or Modern languages, and have suffered very little alteration, hence their peculiar pronunciation.

(*c.*) S is also sharp in compound words when the primitive has s initial in order to keep it unchanged in sound, as in

(1) Fi*ls* (Lat. filius). The L is unsounded, but the s is heard in order to distinguish it from other words—fil*s*, *threads*: je fi*s*, *I did*, &c.

*Vrai*semblable, *probable*; *Para*sol, —; *mono*syllable, —; *Poly*syllabe,—; *Désuétude*, —; *Préséance*, *precedence*; Présupposition, —; *Re*saluer, *to salute again*; *Re*saisir, *to seize again*.

§ 73. 2nd.—The flat sound which is exactly the same as that of Z.

(*a.*) The flat occurs when placed between two vowels, as in Asil*e*, *asylum*; Visag*e*, *face*; Usin*e*, *manufactory*; Raisin, *grape*.

(*b.*) Although preceded by a consonant, S is soft in Alsac*e*, —; Balsamin*e*, —, and compound, and when it is placed before B, D, V, because the voice can not immediately pass to these flats from the sharp S. Examples: Sbir*e*, *sbirro*; Presbytèr*e*, *parsonage*; Esdras, —; Asdrubal, —; Svelt*e*, *slender*.

(*c.*) S is flat in TRANS prefixed to words having an initial vowel. Examples: Transaction,[1] —; Transalpin, *transalpine*; Transiger, *to compound*; Transit, —; Transitif, *transitive*;—Except: Transir, *to chill*; Transissement, *chill*; Transylvanie, *Transylvania*.

S is completely mute in a few French proper names which have preserved their old orthography,[2] as in Praslin, Aisn*e*, Belesm*e*, Dugueselin, Les Vosg*e*s, L'hospital, Le Nostre, Le Maistre, La Fores*t*.

§ 74. C is soft and equivalent to the hissing S before E, I, Y, as in Cicéron, *Ciceron*; Cécil*e*, *Cecily*; Cyprès, *cypress*.

C with cedilla under it, thus—Ç, is also soft before A, O, U, as in Façad*e*, *frontage*; Glaçon, *icicle*; Gerçure, *chap*.

§ 75. LINGUALS.—D flat of T. The only remark to be made concerning this consonant, is that DD are both heard in the

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(1) Vide § 76.

(2) In the new orthography, s has been replaced by a circumflex accent, as in Hôpital, *hospital*; Forêt, *forest*; Maître, *master*, &c.

following French words derived from the Latin—Addition, —; Adduction, —; Reddition, *surrender*.

§ 76. T sharp of D. This letter has two sounds.

1st.—Its natural one (T) at the beginning, or in the body of words, and at the end when pronounceable: Totalité, *totality*; Tourterelle, *turtle-dove*.

2nd.—The sound of sibilant s occurs—

(*a*.) In all nouns in TION (from Latin tio), and their adjectives in AIRE, TIEUX, &c., also their verbs and compounds when any are derived from them. This rule applies to words in TIUS, TIUM, unaltered from the Latin.[1] Examples: Éducation (Lat. educatio), Invention (inventio), Initiation (initiatio). So also Initier, Fonction, Fonctionner, Fonctionnaire, Action, Actionnaire, Pétition, Pétitionnaire, Station, Stationnaire, Diction, Dictionnaire, Nation, Nationnal, Condition, Conditionnel, Proportion, Proportionnel, Ambition, Ambitieux, Superstition, Superstitieux, Prétention, Prétentieux, Sédition, Séditieux, Captation, Captieux, Aétius, Curtius, Tatius, Latium, Arctium.

(*b*.) In all words having the syllable TIA (French), whatever be its position, those ending with TIEL or TIE, and the compounds of such words as have the latter termination (all derived from Latin words having the syllables TIA).[2] Examples: Martial (martialis), Nuptial (nuptialis), Insatiable (insatiabilis), Potentiel (potentia), Plénipotentiaire; so also Initiative, Propitiation, Spartiate, Partialité, Substantiel, Essentiel, Pénitentiel, Confidentiel, Facétie, Facétieux, Mi-

(1) T in TIO, TIA, TIUS, TIUM is sibilant in Latin, and so pronounced by the French.

(2) In all words that do not fulfil these conditions T in TIA, &c., has its natural sound, as in Tiare (Greek τιαρα), Centiare (Lat. centum area), Partie (Lat. pars), Hortie (Lat. urtica), Rôtie, &c.

nutie, Minutieux, Inertie, Impéritie, Ineptie, &c. [1] To these we may add the following derived from Latin: Patience, Quotient, Satiété, Argutie, Canitie, Calvitie, Suprématie, Balbutiement, Balbutier, and the following from Greek: Démocratie, Aristocratie, Prophétie, Autocratie, Théocratie, Diplomatie, Péripétie, and the proper names Croatie, Dalmatie, Nigritie from the same sources.

(*c.*) In all words in IEN, denoting names of people and persons. Examples: Egyptien, Vénitien, Helvétien, Capétien, Titien, Gratien, Dioclétien. Except: Chrétien on account of its source (Greek χριστος). But in all other words in TIEN, the T retains its native pronunciation, as in Maintien, *deportment*; Entretien, *conversation*; Soutien, *support*.

(*d.*) Except from the three preceding rules, all nouns when T is preceded by S, for euphony's sake, to avoid having the hissing sound twice in two syllables following each other. Examples: Digestion, Gestion, Suggestion, Bastion, Mixtion Bestial, Vestiaire, *cloak room*; Amnistie, Dynastie, Sacristie, *vestry*; Bastien.

TT is sounded one, (vide § 65), but the two T's are heard in Atticisme (Greek αττικισμος), Pittoresque (Ital. Pittoresco), Guttural (Lat. guttur) and compounds, and in Attitude (Ital. Attitudine), on account of their origin. [2]

T final is generally unsounded, (vide § 63). Except in the following words: Fat, *fop* (Lat. fatuus); Mat, *mate*; Pat, *stale-mate* (Ital. patto); Spalt, —; Net, *clean* (Lat. nitidus); Fret, *freight* (Lat. fretum); Granit (Ital. granito); Dot, *dowry*

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(1) Do not confound with these, those nouns in THIE, which come from Greek where Θ is to be found and replaced in French by TH, pronounced like natural T (vide § 101): Antipathie (Greek αντιπαθος), Polymathie, Idiopathie.

(2) TT is perfectly sounded in musical terms introduced in French from Italian. Examples: Concetti, Allegretto, Dilettante.

(Lat. dos, dotis); Brut, *raw* (Lat. brutus); Chut! *hush!* But, *aim*; Lut, *lute*; and Sept (Lat. septem), Huit, *eight*, (these two last at the end of a period or when alone), and Vin*gt*, in counting from 20 to 30, viz.:—21, 22, 23, &c.

T terminal is also sounded together with the preceding consonants C, S, in Co*r*rect (Lat. correctus), Direct (Lat. directus), Suspect (Lat. suspectus), Tact [1] (Lat. tactus), Exact, Infect, Abject, Strict, Est, *east*; Ouest, *west*; Brest, *French town*; Lest, *ballast*, all these words coming from foreign languages where the articulation of T is heard.

§ 77. L is generally sounded at the end of words, as in Bal, *ball*; Fil, *thread*; Consul, —; Cil, *eyelash*; Réel, *real*; Vol, *theft*; Calcul, *calculation*; Péril, —, &c. Except: Bari*l*, *cask*; Fusi*l*, *musket*; Persi*l*, *parsly*; Pou*ls*, *pulse*; Nombri*l*, *naval*; Sourci*l*, *eyebrow*; Outi*l*, *tool*; Saoû*l*, *glutted*; Genti*l*, [2] *pretty*.

§ 78. The LL in all French words derived from Latin words in which LL are found, never form a liquid sound, even though the LL are retained, but they are always sounded as one L in French words ending in ILLE and their compounds, as in Vi*lle*, *town* (Lat. villa); Vi*llage*, —; Imbéci*lle*, *stupid* (Lat. imbecillis); Imbéci*l*lité, *imbecillity*; Mi*lle*, *thousand* (Lat. mille); Tranqu*ille*, *quiet* (Lat. tranquillus); Tranqu*il*lité, *tranquillity*; Pupi*lle*, *ward* (Lat. pupillus); Pupi*lle*, *pupil of the eye* (Lat. pupilla); Codici*lle*, *codicil* (Lat. codicilli); Sibyl*le*, *Sibyl* (Lat. Sibylla), [3] and generally as LL in other words of the same origin, and especially those ending in

(1) Except—aspect, circonspect, respect, where T is not sounded.

(2) The L of gentil and its plural is liquid in Genti*l*homme, *nobleman*; Genti*ls*hommes, *noblemen*, and this for the sake of euphony. Vide § 104.

(3) Except—Pastille, *lozenge* (Lat. pastillus), when LL are liquid.

LLAIRE and LLATION and their compounds, as in Scintillation, — ; Vacillation, — ; Appellation, *naming* ; Ébullition, — ; Constellation, — ; Flagellation, — ; Oscillation, — ; Interpellation, — ; Scintiller, *to scintillate* ; Vaciller, *to vacillate* ; Appellatif, *appellative* : Flageller, *to flagellate* ; Osciller, *to oscillate* ; Interpeller, *to summon* ; Armillaire, *armillary* ; Axillaire, *auxillary* ; Codicillaire, *codicillary* ; Corollaire, *corollary* ; Maxillaire, *maxillary* ; Médullaire, *medullary* ; Papillaire, *papillary*.

To these we must add the following where the two L's are distinctly heard : Sollicitude, — ; Belligérant, *belligerent* ; Velléité, *velleity* ; Intelligence, *intellect* ; Pellicule, *pellicle* ; Apollon, *Apollo* ; Hellénisme, — ; Belliqueux, *warlike* ; Bellérophon, — ; Chambellan, *chamberlain* ; Fallacieux, *fallacious* ; Gallican, — ; Intellect, *understanding* ; Othello, — ; Pusillanime, *pusillanimous* ; Pulluler, *to pullulate* ; Syllabe, — ; Satellite, —.

§ 79. AL, COL, IL, when prefixed to words beginning with L, retain their full independent sound, the initial L also being distinctly heard for the sake of marking the derivation of the word : [1] Allégorie, *allegory* ; Allusion, — ; Allocation, — ; Allocution, [2] — ; Collection, — ; Collision, — ; Collègue, *colleague* ; Collaborateur, [3] *collaborator* ; Illégal, — ; Illusion, — ; Illustre, *illustrious* ; Illumination, —.

§ 80. NN is sounded one (§ 65) : Ennemi, [4] *enemy* ; Connaissance, *knowledge* ; Prisonnier, *prisoner* ; Boutonnière,

(1) AL, COL, IL replace here the Latin prepositions ad, cùm, in. The prepositions ad, cùm, like in, (vide note on the § 69), change their final consonant into that of the words to which they are prefixed. The u of cùm is changed into o.

(2) Except—Allier, *to ally* ; Allumer, *to light*, and their compounds.

(3) Except—Collége, *college*.

(4) When ENN begins a word, and the EN represents the Latin preposition IN, it has the sound of AN, compound vowel, in order that the

button hole; Solennité,[1] *solemnity* and its compounds, &c. Except: Connexion, —; Connivence, *connivance*; Annibal, —; Apennin, *Apennines*; Tyrannie, *tyranny*. In Hennir, *to neigh*, and Hennissement, *neighing*, NN are also heard, because the sound of the NN is essential to form the onomatopoeia. [2]

§ 81. ANN and INN commencing words of Latin origin, retain their native pronunciation, the NN being articulated. Examples: Annales, *annals*; Annotation, —; Annulaire, *annular*; Annuel, *yearly*; Annexion, *annexation*; Annihilation, —; Innovateur, *innovator*; Innocuité, *innocuousness*; Innombrable, *innumerable*; Innomé, *nameless*. [3]

M followed by N. They are both distinctly heard, as in Amnistie, *amnesty*; Insomnie, *sleeplessness*; Calomnie, *calomny*; Automnal, [4] *autumnal*; Somnambule, *somnambulist*; Hymne, *hymn*; Mnémonique, *mnemonic*; Indemnité, *indemnity*.

§ 82. R.—To pronounce this letter, open your mouth as for è; the sound of R is then produced by a rapid quivering of the end of the tongue during the closing of the mouth.

R is always sounded in French in the body and at the end of words, except under the circumstance stated in § 44. Examples: Artère, *artery*; [5] Rareté, *rarity*; Reparation, *repair*; Tricolor, *tricoloured*; Cauchemar, *nightmare*.

§ 83. RR are sounded one R, (§ 65). Arrivée, *arrival*; Tonnerre, *thunder*; Carrosse, *carriage*; Perroquet, *parrot*. Except:

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preposition may be heard distinctly from the word. Examples: Ennui, *dullness*; Ennoblir, *to ennoble*.

(1) In this word E is sounded A (so-la-ni-tê) for euphony's sake.

(2) Figure of speech whereby names and words are formed in resemblance to the sound made by the things signified.

(3) Except Innocence.

(4) Except—Automne, *autumn*; Damner, *to damn*, and its derivations where the M is completely unsounded.

(5) Except Mon-sieur, pronounced Mossieu.

1. In words of Latin origin having RR, [a large proportion of such words consisting of those in which the negative particle IR (Lat. IN) is added to words beginning with R], each R must be distinctly sounded, one with the preceding, and the other with the following syllable. Examples: Correction (Lat. correctio), Horreur (Lat. horror), Horrible (Lat. horribilis), Terreur (Lat. terror), Errata, erreur (Lat. error). So also Torrent, —; Parricide, —; Torréfaction, —; Corroboration, —; Interrogation, —; Interruption, —; Courroux, *wrath*; Irrécusable, *unexceptionable*; irrégularité, *irregularity*; Irréparable, —; Irrésolu, *irresolute*; Irrésistible, —; Irritable, —.[1]

2. But when a French verb is derived from a Latin word compounded of a preposition and verb, only one R is sounded, as in Corriger, *to correct*; Interrompre, *to interrupt*; Correspondre, *to correspond*.

R when joined with the vowels OU, I, U, presents some difficulty of articulation. In order to produce it correctly, the mouth must be kept in the same position as it has when pronouncing these vowels, and the tongue drawn slowly backward, so that the end may be allowed to vibrate; e. g. Pourtour, *circumference*; Contour, *outline*; Retour, *return*; Bonjour, *good day*; Désir, *desire*; Soupir, *sigh*; Surgir, *to rise up*; Azur, *azure*; Murmure, *murmur*; Futur, *future*; Tournure, *turn*.

§ 84. Remark.—The liquids L, M, N, R, and the dental T are always double between E and E. Examples: Ombrelle, *parasol*; Citadelle, *citadel*; Gemme, *rock-salt*; Lemme, *lemma*; Qu'il apprenne, *that he may learn*; Que je prenne, *that I may*

(1) In the future and conditional of the verbs: mourir, *to die*; courir, *to run*; acquerir, *to acquire*, the two R are also distinctly heard: Je mourrai, je courrais, j'acquerrais.

take; Serre, *green-house*; Terre, *earth*; Côtelette, *chop*; Trompette, *trumpet*.

M and N are also redoubled when preceded by o short and followed by E, as in Gomme, *gum*; Pomme, *apple*; Somme, *sum*; Comme, *like*; Colonne, *column*; Patronne, *patroness*; Consonne, *consonant*; Personne, *person*.

§ 85. J always keeps its natural sound: Jambon, —; Jetée, —; Joue, *cheek*; Juin, *June*.

§ 86. G soft is pronounced exactly like J.

(*a*.) Before E, I, Y. Examples; Gendarme, —; Gencive, *gum*; Génie, *genius*; Givre, *hoar-frost*; Agilité, *agility*; Gingembre, *ginger*; Gymnase, *Gymnasium*.

(*b*.) Before A, O, U, when it is followed by E, (E is then only an orthographical sign, showing that G must be pronounced soft). Examples: Geai, *jay*; Obligeant, *obliging*; Outrageant, *outrageous*; Geôlier, *gaoler*; Bourgeois, *burgess*; Pigeon, *pigeon*; Plongeon, *plunge*; Gageure, *bet*; Égrugeure, *grating*.

§ 87. C hard, K, Q. These three letters form exactly the same articulation.

C is always hard, (that is to say, keeps its natural articulation), before A, O, U, or preceded by a vowel combined with it in sound, or followed by a consonant joining with it to modify the following vowel, or when it is sounded at the end of a word. Examples: Canot, *canoe*; Calcul, *calculation*; Caricature, —; Concorde, *concord*; Cocarde, *cockade*; Cocotier, *cocoa tree*; Curiosité, *curiosity*; Cuvette, *basin*; Curé, *rector*; Caractère, *character*; Rédacteur, *compiler*; Victime, *victim*; Bénédiction, —; Ductile, —; Conducteur, *conductor*; Classe, *class*; Crédulité, *credulity*; Client, —; Crocodile, —; Cruauté, *cruelty*; Clémence, *clemency*.

C is generally heard at the end of words: Lac, *lake*; Hamac, *hamock*; Bec, *beak*; Grec, *Greek*; Pic, *pickaxe*; Arsenic, —; Bloc, *block*; Choc, *shock*; Roc, *rock*; Duc,

duke; Aqueduc, *aqueduct*; Arc, —; Parc, *park*; Zinc, —; Bouc, *he goat*. Except: Croc, *hook*; Escroc, *rogue*; Clerc, *clerk*; Estomac, *stomach*, &c., and in all words ending in ANC, ONC, as in Banc, *bank*; Blanc, *blank*; Franc, *frank*; Jonc, *rush*; Tronc, *trunk*.

When CC or CQ occur in a word, the first C is unsounded. Examples: Acclamation, —; Accomplissement, *accomplishment*; Acquéreur, *acquirer*; Acquit, *acquittance*. But the two C's are distinctly heard when followed by E or I, as is Accent, —; Accession, —; Succès, *success*; Accident, —; Vaccine, *cow pox*. (1)

§ 88. K.—This letter being found only in a few foreign words, can hardly be considered as French. It has always its proper sound: Kakatoès, Kaolin, Képi, Kilo.

§ 89. Q.—This letter never stands alone, but is always followed by U, except when final, which letter is generally unsounded. Examples: Qualité, *quality*; Casquette, *cap*; Quelconque, *whatever*; Queue, *tail*; Quiproquo, *quid pro quo*; Quinquina, —; Quotité, *quota*.

QUA, QUÉ, QUI, keep their Latin pronunciation in the following words. QUA is pronounced KOUA, QUÉ KUÉ, and QUI KUI: Aquatique (Lat. aqua), and its compounds aquarium; Aquarelle, *water colour*, &c.; Équateur (Lat. æquare), Équatorial, Équation, Quatuor and its compounds In-quarto, Quadrature, Quadruple, Quadrupède, Quadragénaire, Quadrilatère, &c.; Liquation, Loquacité, Quinquagésime, Équestre, Liquéfaction, Questeur, Quiétisme, and in all words compounds of Équi (Lat. æquus), Équilatéral, Équiangle, Équimultiple, Équitation, (2) &c.; Quirinal, Quintuple, Quinquennal, Quintette.

Q final is sounded in Coq, *cock*, and in Cinq, *five*, this last when alone or at the end of a period.

(1) C is pronounced like G in—second.

(2) Except—équinoxe, équilibre, équité, équivalence, équivoque, and compounds.

§ 90. G hard.—G is hard, i. e. has its natural articulation: 1st—before A, O, U; 2nd—when joined with another consonant to modify the same vowel; 3rd—when joined in sound with the preceding vowel;[1] 4th—when sounded at the end of words. Examples: Galer*ie*, *gallery*; Galvanism*e*, *galvanism*; Paganism*e*, *paganism*; Cargaison, *cargo*; Bigo*t*, —; Gouffr*e*, *gulf*; Goulo*t*, *neck of a bottle*; Gorgon*e*, *gorgon*; Figur*e*, —; Gustation, *tasting*; Gladiateur, *gladiator*; Gravur*e*, *engraving*; Égliz*e*, *church*; Gangrèn*e*, —; Grenadier, —; Dogm*e*, *dogma*; Stigmat*e*, *stigma*; Énigm*e*, *enigma*; Segment, —; Agag, —.

G although unsounded at the end of words, is pronounced in Joug, *yoke*; Bourgmestr*e*, *burgomaster*.

§ 91. GU.—The U after G has generally no sound before the vowels E, I, and is only an orthographical sign, indicating that G has its proper hard sound, (either at the beginning, or in the body of a word, or when it stands as the last consonant). Examples: Gueule, *mouth of an animal*; Guêpe, *wasp*; Guide, —; Guichet, *wicket*; Guinée, *guinea*; Guinguett*e*, *tea-garden*; Onguent, *ointment*; Bégueule, *prude*; Bagu*e*, *ring*; Figu*e*, *fig*; Fougu*e*, *impetuosity*; Langu*e*, *language*; Vergu*e*, *yard-arm*; Brigu*e*, *cabal*; Digu*e*, *dyke*; Ligu*e*, *league*; Vagu*e*, *billow*.[2]

Exception.—The U after G is sounded, when U is followed by E with a tréma over it (ë), and in the derivatives of such words. Examples: Ciguë, *hemlock*; Aiguë, *sharp*; Aiguille, *needle*, Aiguillée, *needleful*, Aiguisement, *sharpening*, Aiguillon, *sting*, Aiguiser, *to sharpen*, &c., Ambiguë, *ambiguous*, Ambiguité, *ambiguity*; Contiguë, *contiguous*, Exiguë, *slender*,

(1) G is not sounded in Doi*g*t, *finger* (spelt so on account of its Latin source digitus), and in Sang*s*ue, *leech*, compound of Sang and Suer.

(2) U is also not sounded before A, O in verbs ending in GUER, where it is retained as being part of the radical: Il vogua, nous voguons, &c.

Exiguité, *smallness*. U is also sounded in Lingual (Lat. lingua); Linguiste, *linguist*; Inextinguible (in and extinguere), *inextinguishable*; Arguer (arguere), *to reprove*; and in proper names: Guise, Aiguillon, Le Guide.

GG is sounded one (vide § 65): Agglomération, —; Aggravant, *aggravating*. Except before E: Suggestion, —; Suggérer, *to suggest*, &c.

§ 92. H is either mute or aspirated.

The H mute is entirely useless for the pronunciation, and is kept in words derived from Latin and Greek only to show their etymology. (1)

Therefore the H mute does not prevent the elision, i. e. the suppression of the final vowel replaced by an apostrophe in certain monosyllables, nor the joining of the preceding consonant with the vowel following the initial H; accordingly the words beginning with H are in every respect considered as beginning with a vowel, e. g.: L'*h*abit, *the dress*; Les *h*éritiers, *the heirs*; Mon *h*istoire, *my history*; L'*h*erbe, *the grass*; Une *h*ésitation, *a hesitation*; Titre *h*onorable, *honourable title*.

Initial H is mute in all Latin words beginning with H, (2) also in nearly all words derived from Greek. Examples: *H*aleine (Lat. halitus); *H*abitude (Lat. habitudo); *H*ameçon (Lat. hamus); *H*abitant (Lat. habitans); *H*abile (Lat. habilis); *H*eure (Lat. hora); *H*omme (Lat. homo); *H*iver (Lat. hiems); *H*onneur (Lat. honor); *H*umeur (Lat. humor); *H*orreur (Lat. horror); *H*armonie (Greek Αρμονια); *H*olocauste (Greek Ολοκαυστον); *H*oméopat*h*ie (Gr. Ομοιος παθος);

(1) Probably this pronunciation is that which was adopted by the Romans, as the practice of the Italians of our day is to suppress the H even in the orthography of such words: onor, ora, orror.

(2) *H*uile (Lat. oleum), *h*uissier, derivative of ostium, have also H mute, although there is none in Latin.

*H*orizon (Gr. ὁριζων); *H*orloge (Gr. ὡρολογιον); *H*yacinth*e* (Gr. ὑακινθος); *H*ydrogèn*e* (Gr. ὑδωρ&γενναω); *H*yèn*e* (Gr. ὑαινα); *H*ymen (Gr. ὑμην); *H*ypocrisi*e* (Gr. ὑποκρισις); *H*érési*e* (Gr. ἁιρεσις); *H*iérarchi*e* (Gr. ιεραρχια); *H*uitre [1] (Gr. οστρεον).

H aspirated (Lat. asper) [2] is so called, because it gives a rather rough, guttural sound to the vowel before which it is placed, indicating that this letter is to be pronounced with a slight breathing, aspiration or motion from the throat, and accordingly it prevents the elision, and the joining of the preceding consonant with the following vowel (vide § 107). Examples: La hach*e*, *the axe*; Un*e* harp*e*, *a harp*; Triste hasar*d*, *sad chance*; Le héro*s*, *the hero*; Les hérisson*s*, *the hedge-hogs*; Ma hut*te*, *my hut*; Son hibou, *his owl*.

§ 93. All words of Latin derivation to which H has been prefixed by the French, have this H aspirated. [3] They are:

Hach*e* (ascia)	*Axe*	Hardi (ardens)	*Bold*
H*a*nneton (ala & tonus)	*Cock-chafer*	Harid*e*ll*e* (aridus)	*Jade*
Harang*ue* (ara)	*Harangue*	Hau*t* (altus)	*High*
Harceler (arcere)	*To torment*	Hibou (bubo)	*Owl*

(1) H is also mute in all compounds of words having initial H mute, as in Dés*h*onneur, *dishonour*; Dés*h*abituer, *to disaccustom*; Mal*h*eur, *misfortune*; Bon*h*eur, *happiness*; In*h*abile, *unapt*; In*h*umain, *inhuman*. It is mute too in the body of words, where its presence is generally due to Latin origin: Co*h*ésion (cohæsio), Ve*h*émence (vehementia), Vé*h*icul*e* (vehiculum), Ex*h*alation (exhalatio), Ex*h*ortation (exhortatio), Co*h*érence (cohœrere), Trahir (trahere). Except Cohorte (cohors).

(2) In expressing any strong sentiment, the H is generally pronounced for the sake of emphasis with the full aspiration, but otherwise it is scarcely heard at all.

(3) The following words coming from Latin with H are nevertheless aspirated: Haleter (halitare), *to pant*; Hennir (hinnire), *to neigh*; Hérisser (horreus setis), *to bristle up*, because they all form an onomatopeia, and also Hideux (hispidus), *hideous*, to preserve the emphasis.

Hors (foris)	*Out*	Huit (octo)	*Eight*
Houlette (agolum)	*Crook*	Humer (sumere)	*To sup up*
Housse (ursa)	*Housing*	Huppe (upupa)	*Woop*
Huer (ululare)	*To hoot*	Hurler (ululare)	*To howl*

and their compounds, when any.

Although the following words come from Greek they have also the H aspirated:

Halbran {ἁλς & βρεντος}	*Teal*	Harper (ἁρπαζειν)	*To grapple*
Hâle (ἁλεα)	*Drying-wind*	Havir (ἁνειν)	*To scorch*
Hameau (ἁμα	*Hamlet*	Hernie / Hargneux {ἑρνος}	*Hernia* / *Peevish*
Hanche (ἁγκων)	*Hip*	Héron (ἑρωδας)	*Heron*
Harasser (ἁρασσειν)	*To harras*	Héros [1] (ἡρως)	*Hero*
Harpie (ἁρπυια)	*Harpy*	Herse (ἑρκιον)	*Harrow*

and their compounds, when any.

§ 94. The following words of different origin are all aspirated:

Ha !	———	Halte	*Halt*
Hâbler	*To talk ostentatiously*	Hamac	———
Hagard	*Haggard*	Han	*Small caravansary*
Haie	*Hedge*	Hangar	*Shed*
Haillon	*Rag*	Hanse	———
Haine	*Hatred*	Hanter	*To frequent*
Haire	*Hair-shirt*	Happer	*To snap*
Halage	*Towage*	Haquenée	*Pacing-horse*
Hallage	*Market-duty*	Haras	*Stud of horses*
Halle	*Hall*	Hardes	*Clothes*
Hallebarde	*Halberd*	Harem	———
Hallebreda	*Lubberly fellow*	Hareng	*Herring*
Hallier	*Thicket*	Haricot	*French beans*

(1) The compounds of this word have their H mute: *Héroïne*, *Héroïsme*, *Héroïque*, &c.

Harnais	*Harness*	Holà !	*Holla !*
Haro !	———	Hollande	*Holland*
Harpe	*Harp*	Homard	*Lobster*
Hasard	*Chance*	Honnir	*To disgrace*
Hart	*Halter*	Honte	*Shame*
Hase	*Doe-hare*	Hoquet	*Hiccough*
Hâte	*Haste*	Horde	———
Haubans	*Shrouds*	Hotte	*Dorsel*
Haubert	———	Hottentot	———
Hâve	*Wan*	Houblon	*Hop*
Hâvre	*Harbour*	Houe	*Hoe*
Heaume	*Helm*	Houille	*Pit coal*
Hé !	———	Houle	*Swell of the sea*
Hein !	———	Houppe	*Tuft*
Héler	*To hail a ship*	Houri	———
Hem !	———	Houx	*Holly*
Henri [1]	*Henry*	Huche	*Hutch*
Héraut	*Herald*	Huguenot	———
Hère	*Wretch*	Hune	*Fore-top*
Hêtre	*Beech-tree*	Hure	*Head of a wild boar*
Heurt	*Hit*	Hussard	———
Hisser	*To hoist*	Hutin	*Quarrelsome*
Hobereau	*Hobby*	Hutte	*Hut* [2]
Hocher	*To shake*		

H is aspirated in all compounds of words having the aspirated H : Enhardir, *to embolden* ; Déharnacher, *to unharness* ; Rehausser, *to raise.*

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(1) This word is not generally aspirated in conversation : C'est Henri, *It is Henry.*

(2) The best way of fixing in the memory this list of words with aspirated H is, to compose short phrases in which they will enter ; e. g. Cet *homme* a les yeux hagards, &c.

Remark.—Onze, *eleven* and compounds ; Ouïr, *to hear* ; Oui, *yes* ; Ouate, *wadding*, after la have a peculiarity : although beginning with a vowel, they do not suffer the elision, do not join with the preceding consonant, and are considered in every respect, (except aspiration,) as beginning with an aspirated H ; so we say : Le onze juin, *the eleventh of June* ; Daignez ouïr ma prière, *condescend to hear my prayer* ; Vous avez ouï cette histoire, *you have heard that history* ; Les oui et les non, *the ayes and the noes* ; La ouate, *the wadding*.

§ 95. X is equivalent to KS or GS, and therefore has two sounds : the sharp KS, and the other flat GS.

It is sounded KS in all words beginning with EX and compounds followed by a consonant ; also in the body of words, and at the end when pronounceable, (vide § 64). Ex. : Excavation, — ; Explication, — ; Inexpérience, — ; Excès, *excess* ; Extermination, — ; Extrémité, *extremity* ; Fluxion, — ; Boxer, *to box* ; Axiome, *axiom* ; Luxe, *luxury* ; Oxigène, *oxygen* ; Texte, *text* ; Onix, *onyx* ; Préfix, *prefixed* ; Phénix, — ; Styx, —.

It has its soft sound GS in all words beginning with X, EX, followed by a vowel and their compounds, when any. Examples : Xavier, *Xavierius* ; Xénophon, — ; Exil, *exile* ; Exonération, — ; Exaltation, — ; Exhiber, *to exhibit* ; Inexorable, — ; Inexact, —.

Remark.—X is pronounced like Z in : Deuxième, *second* ; Sixième, *sixth* ; Dixième, *tenth*, for euphony's sake. It is equivalent to the sibilant s in Six, Dix, *ten*, when alone or as the last word of a period, and in : Soixante, *sixty* : Nous étions six, dix, &c., *we were six, ten, &c.* ; Bruxelles, Auxonne, Auxerre.

CHAPTER VIII.

COMPOUND CONSONANTS AND LIQUID SOUNDS.

§ 96. The principal compound consonants that present some difficulties are: CH, PH, RH, SC, TH.

§ 97. CH may be considered as the sharp of J; it has two sounds.

1st.—Its natural one which is the most general and is to be found in the beginning, or body of words. Examples: Chapeau, *hat*; Cheval, *horse*; Chuchoter, *to whisper*; Achat, *purchase*; Enchantement, *enchantment*; Cruche, *pitcher*; Arche, *arch*; Planche, *plank*; Chiche, *stingy*.

2nd.—The sound of K in all Greek, [1] Hebrew, Italian words introduced in French. Examples: Anachorète, *anachoret*; Anachronisme, *anachronism*; Archange, *archangel*; Archonte, *archon*; Catéchumène, *catechumen*; Chaos, —; Chersonèse, —; Chœur, *choir*; Choléra, —; Chiromancie, *chiromancy*; Écho, —; Eucharistie, *eucharist*; Orchestre, *orchestra*; Antiochus, —; Bacchus, —, and compounds; [2] Gracchus, —; Achab, —; Cham, —; Chanaan, —; Nabuchodonosor, *Nebuchadnezzar*; Michel-Ange, *Michael Angelo*; Machiavel, —; and Chiaro, —; Chiave, —; Scherzando, — (musical terms).

Except: Archevêque, [3] *archbishop*; Catéchisme, *catechism*; Charivari, *mock-music*; Chérubin, *cherub*; Chirurgie, *surgery*, and compounds; Chyle, —; Michel, *Michael*: Patriarche, *patriarch*; Stomachique, *stomachic*; and in all words having for initial ARCHI and for final CHIE: Archiduc, *archduke*; Archipel, *Archipelago*; Architecte, *architect*; Archive, —; Anarchie, *anarchy*; Monarchie, *monarchy*; Oligarchie, *oligarchy*.

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(1) In words coming from Greek, CH replaces χ.

(2) Except—Bachique, *bacchic*.

(3) Except—Archiépiscopat, *archiepiscopacy*; Archiépiscopal, —.

CH at the end of a word, or followed by a consonant, is always pronounced like c hard. Examples: Munic*h*, Saint-Roc*h*, Varec*h*, Zuric*h*, [1] Arac*h*née, C*h*rist, C*h*roniq*u*e, C*h*ronomètr*e*, C*h*rysalide, Tec*h*niq*u*e.

§ 98. PH is to be found in all the French words coming from Greek with Φ, and is equivalent in sound to F. Examples: Pharmaci*e*, *pharmacy*; Phar*e*, *Lighthouse*; Philosophi*e*, *philosophy*; Philtr*e*, *philter*; Phras*e*,—; Physionomi*e*, *physionomy*; Alphabe*t*, —; Métaphysiq*ue*, *metaphysics*; Zéphir, *zephyr*; Camphr*e*, *camphor*; Géographi*e*, *geography*; Joseph, —.

§ 99. RH.—The H being only kept there for the sake of derivation is always silent. Examples: R*h*étoriq*ue*, *rhetoric*; R*h*ubarb*e*, *rhubarb*; R*h*umatism*e*, *rheumatism*; R*h*um*e*, *rheum*; Enr*h*umé, *affected with rheum*; Catarr*h*e, *cattarh*.

§ 100. SC initial before E, I, Y, is pronounced like c only. Examples: *S*cèn*e*, —; *S*ceau, *seal*; *S*célér*at*, *cursed*; *S*ci*e*, *saw*; *S*cienc*e*, —; *S*cyth*e*, *Scythian*.

When SC is followed by A, O, U, or by a consonant, or when it stands in the body of words, the two articulations are distinctly heard. Examples: Scabieus*e*, *scabiosa*; Scandal*e*, *scandal*; Scolastiq*ue*, *scholastic*; Scorpion, —; Sculpt*ure*, —; Scrib*e*, —; Scrupul*e*, *scruple*; Scrutin, *ballot*; Effervescenc*e*, —; Suscitation, *instigation*; Transcendanc*e*, *transcendancy*; Viscèr*e*, *viscus*.

§ 101. TH generally replaces in French the Θ of the Greek, and is equivalent to T only. Examples: T*h*é, *tea*; T*h*éâtre, —; T*h*orax, —; T*h*ym, *thyme*; Ant*h*ropophag*e*, *anthropophagus*; Apot*h*icair*e*, *apothecary*; Ent*h*ousiasm*e*, *enthusiasm*; Misant*h*rop*e*, —; Absint*h*e, *wormwood*; Acant*h*e, *acanthus*; Lut*h*, *lute*; Zénit*h*, —.

§ 102. The combination of letters which represent the liquid sounds are: GN, IL final, ILL, and LL.

(1) CH is silent in Almana*ch*, *almanack*.

§ 103. GN.—These two letters combine to form a peculiar sound called liquid, and which is to be found also in Italian and Spanish. This sound is very easy to form. Being however very delicate in its nature, and several of the organs of voice being put in motion to form it, the only way of learning how to pronounce it perfectly is to hear it from the mouth of a native. GN in all words of frequent use in French has its liquid sound. Examples:

A**gn**eau	*Lamb*	Mali**gn**ité	*Malignity*
Béni**gn**ité	*Benignity*	Mi**gn**on	———
Champa**gn***e*	———	Sei**gn**eur	*Lord*
Champi**gn**on	*Mushroom*	Si**gn**al	———
Compa**gn**on	*Companion*	Si**gn**ature	———
Co**gn**ée	*Hatchet*	Bai**gn**er	*To bathe*
Di**gn**ité	*Dignity*	Ba**gn***e*	*The galleys*
Enseig**n***ement*	*Teaching*	Beso**gn***e*	*Labour*
Éteig**n**oir	*Extinguisher*	Bor**gn***e*	*Blind of an eye*
Gro**gn**on	*Grumbler*	Chataig**n***e*	*Chestnut*
I**gn**ora*nt*	———	Cigo**gn***e*	*Stork*
Indig**n**ation	———	Cy**gn***e*	*Swan*
Lor**gn**on	*Eye glass*	Li**gn***e*	*Line*
Ma**gn**anim*e*	*Magnanimous*	Pei**gn***e*	*Comb*
Ma**gn**ifiqu*e*	*Magnificent*	Rè**gn***e*	*Reign*

Exceptions.—In all Latin words, and in a few French words coming from Latin, and which are not of common use, G and N are pronounced distinctly, each with its natural sound: agnus, Magnificat, Gnom*e* and compounds, Inexpugnable, Ignition, Cognat, Cognation, Agnat, Agnation, Stagnan*t*, Stagnation, Diagnostic, Incognito. G is silent in Sig*n*et.

§ 104. L liquid (L mouillée).—This letter combines with I, with another L, or with IL to form the second liquid sound

in French, thus it has three forms : IL final coming after the vowels A, E or EU ; ILL preceded by one of the vowels A, E or EU, OU, U ; LL always preceded by I. Generally the liquid does not alter the sound of the preceding vowel, because like any other consonant it must be joined with the following vowel, when there is one ; otherwise it modifies the preceding vowel without altering its character. Vide § 106.

Examples of the liquid IL preceded by a, (*ă*) :

Travail	*Work*	Corail	*Coral*
Éventail	*Fan*	Poitrail	*Chest*
Portail	*Gate way*	Ail	*Garlic*
Bétail	*Cattle*	Bercail	*Sheep-fold*

IL preceded by E, (è semi-open) : [1]

Vermeil	*Silver gilt*	Méteil	*Maslin*
Sommeil	*Sleep*	Soleil	*Sun*
Orteil	*Toe*	Appareil	*Apparatus*
Réveil	*Awaking*	Conseil	*Counsel*

Exceptions.—In the following words the E preceding the liquid preserves its natural sound :

Œil	*Eye*	Recueil	*Collection*
Cercueil	*Coffin*	Orgueil	*Pride*
Écueil	*Rock*	Accueil	*Welcome*

IL preceded by EU :

Auteuil	*French town*	Cerfeuil	*Chervil*
Fauteuil	*Armchair*	Écureuil	*Squirrel*
Chevreuil	*Roebuck*	Bouvreuil	*Bull finch*
Seuil	*Threshold*	Deuil	*Mourning*

(1) Pronounce e like è, semi-open. E followed by a liquid sound is generally changed into è semi-open, in order to help out the articulation of the liquid.

Examples of the liquid ILL preceded by *a*, (*ā*).

Bataille	*Battle*	Tailleur	*Tailor*
Paille	*Straw*	Quincaillier	*Iron-monger*
Vaillant	*Valiant*	Rocailleux	*Pebbly*
Médaillon	*Medallion*	Travailleur	*Worker*

ILL preceded by E (È semi-open).

Bienveillant	*Benevolent*	Merveilleux	*Wonderful*
Groseille	*Strawberry*	Oreille	*Ear*
Vieillard	*Old man*	Veille	*Eve*
Vieille	*Old woman*	Abeille	*Bee* (1)

ILL preceded by EU.

Feuille	*Leaf*	Feuillage	*Foliage*
Portefeuille	*Port folio*	Feuilleton	*Appendix of a News Paper*
Chèvre-feuille	*Honey suckle*	Neuilly	*French town*
Veuillez	*Be willing*	Œillade	*Glance*

ILL preceded by OU, U.

Grenouille	*Frog*	Gazouillage	*Warbling*
Citrouille	*Pumpkin*	Bouillon	*Broth*
Brouillon	*Rough copy*	Patrouille	*Patrol*
Cuiller	*Spoon*	Cuillerée	*Spoon-full*

Examples of the liquid LL. (2)

Postillon	*Postilion*	Gaspilleur	*Lavisher*
Coquillage	*Shell*	Papillon	*Butterfly*
Béquille	*Crutch*	Périlleux	*Perilous*
Vermillon	*Vermilion*	Famille	*Family*

(1) In Cueillir, *to gather* and its compounds, E retains its natural sound.

(2) This form is distinct from the former (ILL), inasmuch as the I is not a part of the liquid, but is sounded with the preceding syllables.

Anguille	*Eel*	Fille	*Daughter*
Filleul	*God son*	Tillac	*Deck*
Artilleur	*Artilleryman*	Billard	*Billiards*

It is worthy of remark that L or LL is never sounded liquid without being immediately preceded by the vowel I, which is either a part of the liquid, as in Travail, Groseille; or belongs to the preceding syllable as in Postillon.

§ 105. The liquid sound LL is heard in the following combinations of vowels:

1. In pronouncing the vowel diphthong IEN, which is sounded llIN: païen, gardien, chirurgien, &c.

2. In the imperfect indicative and present subjunctive, first and second person plural of the verbs which have their present participles in IANT or YANT; e. g. nous priions, que vous priiez, vous liiez, que nous liions, nous payions, que nous payiez, vous croyiez, que nous croyions, &c., pronounced pri-ll-ions, pri-ll-iez, &c.

3. In pays, paysan (pronounced pai-ll-is), &c., and in the verb obéir whenever the termination begins with i, obéissant, (obé-ll-issant), obéi, obéissons, obéissez, &c., to avoid the hiatus.

DIVISION OF SYLLABLES.

§ 106. GENERAL RULE.—1. As a general rule each consonant should be joined with the following rather than with the preceding vowel, and this is done in French whether the consonant occurs in a simple or in a compound word; e. g. VI-VA-CI-TÉ; PO-TA-GE; CA-RA-VA-NE; I-NU-TI-LI-TÉ. Thus, although the syllable IN is a prefix in the compound word inutilité, the N is joined with the U rather than with the I; also AI-MER, although ER and not MER is the grammatical inflexion.

2 When two consonants come together between two vowels, the one is joined with the preceding, and the other with the following vowel, as DO-MES-TI-Q*ue*; ES-PÉ-RAN-C*e*; HIS-TOI-R*e*; SA-TIS-FAC-TION; INS-TAN*t*; CONS-TAN*t*; TRANS-PA-REN*t* (vide § 42, Remark 2).

3. In the case of a consonant being doubled, or in the case of the liquid sound LL, the former must for the sake of appearance be joined with the preceding vowel, and the latter with the following: e. g. EX-CE*l*-LEN*t*; SO*n*-NE*t*-T*e*; O*f*-FUS-Q*u*ER; TA*il*-LEUR; BA-TA*il*-L*e*; PI*l*-LA-G*e*.

4. When two consonants come together and form one articulation, (as in the case of the diphthong consonants, in CH, PH, RH, TH, and the liquid GN), the two consonants are indivisible: e. g. TA-BL*e*; CRO-CHE*t*; É-CLAIR; É-PHÉ-MÈ-R*e*; EN-R*h*U-MÉ; A-NA-T*h*È-M*e*; MA-LI-G*n*I-TÉ; BOR-GN*e*; OBS-CU-RI-TÉ; ABS-TI-NEN-C*e*; OBS-TA-CL*e*; I-NÉ-BRAN-LA-BL*e*.

EXERCISE ON THE DIVISION OF SYLLABLES.

Désespoir	*Despair*	Précisément	*Precisely*
Inépuisable	*Inexhaustible*	Enseignant	*Teaching*
Hiéroglyphyque	*Hieroglyphic*	Exigence	*Exigency*
Égyptienne	*Egyptian*	Constantinople	———
Organe	*Organ*	Commission	———
Descendant	———	Inexplicable	———
Image	———	Instruction	———
Cavernes	*Caverns*	Paillasson	*Mat*
Estime	*Esteem*	Obscurcissement	*Darkening*
Accompagner	*to accompany*	Exaspération	———
Abstinence	———	Statistique	*Statistic*
Énergie	*Energy*	Ignorance	———
Estomac	*Stomach*	Misérable	———

CHAPTER IX.

THE UNION OF WORDS AND GENERAL HARMONY OF THE LANGUAGE.

§ 107. The reading of French may be compared to the running of a stream whose course is not obstructed by any impediment, save that in the reading there are slight interruptions, where the stops and grammatical sense clearly indicate they should be. This uniform fluency is one of the characteristic beauties of the French language. To ensure this fluency, the words are made to coalesce or flow into one another wherever it is possible. There is one general rule for this.

When a word ends in a consonant, and the next begins with a vowel, both are joined and read like one. The consonant of the one becoming the articulation of the next. All words in natural sequence are thus joined, i. e. an adjective in conjunction with its noun, a nominative with its verb, and all words not making sense by themselves, but requiring to be joined with others in order to complete the expression.

This coalescence must be rigorously carried out, unless contrary to harmony, in poetry and lofty language; but in prose, and above all in ordinary conversation, as it would be pedantic to adhere servilely to the rule, good taste and the usages of society must be followed.

COALESCENCE OF CONSONANTS.

§ 108. B terminal is found only in words introduced from other languages, and when preceding a vowel retains its articulation. Examples:

Achab était roi d'Israël.	Achab was king of Israel.
Caleb et Josué entrèrent dans la terre promise.	Caleb and Joshua entered into the promised land.

Exception.—Plomb, *lead*, whose B showing only its source (Lat. plumbum), is never heard nor joined with the following vowel. (1)

§ 109. P, if pronounced along with the initial vowel of the word following would not form a harmonious sound, and is therefore silent.

But BEAUCOUP, *much*, and TROP, *too*, form exceptions to this rule; e. g.

Le camp est habilement fortifié.	The camp is skilfully fortified.
Le loup a ravi les agneaux du berger.	The wolf has carried off the lambs of the shepherd.
Votre champ est bien cultivé	Your field is well cultivated.
Il a beaucoup étudié et beaucoup interrogé la nature.	He has studied much and deeply interrogated nature.
"Il lui sera beaucoup pardonné, car elle a beaucoup aimé."	"She will be forgiven much, because she has loved much."
Tout bon citoyen devrait être trop heureux de consacrer ses jours au service de sa patrie.	Every good citizen ought to be too happy to dedicate his life to the service of his country.
Vous êtes trop aimable et (2) trop obligeant, Monsieur.	You are too kind and too obliging, Sir.
"Ce zèle est trop ardent, souffrez qu'il se modère."—	This zeal is too ardent; let it be moderated.
"On n'en peut trop avoir pour le Dieu qu'on révère."	One cannot have too much of it for the God whom one reveres.

(1) E followed by any final consonant (except z and g), which joins with the following word, becomes è, less or more open, according to the nature of that consonant, in order to assist the coalescence; e. g. Calèb et Josué, &c.

(2) E final and H mute initial, do not prevent the coalescence. Vide § 124.

Remark.—When P or any other consonant is pronounced at the end of a word, it will necessarily coalesce with the vowel following. The consonants M, N, P, and R in ER terminating nouns and adjectives are amongst those to which this rule applies; e. g.

Abra*h*am est appelé le père des croyan*ts*.	Abraham is called the father of the faithful.
Son *h*ymen a été célébré avec une grande pompe.	His marriage was celebrated with great pomp.
Un cap est une élévation de terre qui s'avance dans la mer.	A cape is an elevation of land which projects into the sea.
Le fer est un métal utile.	Iron is a useful metal.
Mon cher ami.	My dear friend.
Il est fier et hautain.	He is proud and haughty.

§ 110. F final coalesces well with the following vowel, and therefore retains its own articulation. Except NEUF, *nine*, where F is changed into its corresponding flat v, for the sake of euphony; e. g.

La nation française dirigée par un chef *h*abile accomplit de grandes choses.	The French nation led by an able ruler accomplishes great things.
Le frêle esquif était le jouet des vagues.	The frail skiff was the sport of the waves.
Ce canif est à moi.	This Pen-knife is mine.
Les Athéniens avaient l'esprit vif et pénétrant.	The Athenians had a quick and penetrating turn of mind.
Notre troupe se composait de neuf Anglais, neuf Allemands, neuf Espagnols et neuf Italiens	Our troop was composed of 9 Englishmen, 9 Germans, 9 Spaniards, and 9 Italians.
Je passerai chez vous à neuf *h*eures ce soir.	I will call upon you at 9 o'clock this evening.

§ 111. **Z most readily unites with the following vowel, and therefore is always joined with it.**

Venez ici, Monsieur, prenez un siége et parlez à haute voix.	Come here, sir, take a seat and speak aloud.
"La belette avait mis le nez à la fenêtre."	The weasel had put her nose to the window.
Soyez économe de votre temps, car vous_zaurez à en rendre compte un jour.	Be economizing of your time because you will have an account to render of it one day.
Pardonnez à vos semblables si vous voulez que Dieu vous pardonne.	Forgive your fellow creatures, if you wish God to pardon you.

§ 112. S and X.—To avoid the harsh, hissing sound of these letters, they are changed in the union of words into Z, the corresponding flat of S, in order to form a softer combination with the vowel. (1) Examples :

Ne vous_zexposez pas_zinutilement au danger.	Do not expose yourself uselessly to danger.
Laissons les sottes frayeurs aux_zhommes superstitieux_zet ignorants.	Let us leave foolish fears to superstitious and ignorant men.
Les_zenfants sont de petits_zhommes et souvent les_zhommes sont de grands_zenfants.	Children are little men, and frequently men are but big children.

(1) When any letter is sounded at the end of a word, as S in fils, D in David, &c., contrary to the usual custom in French, such a letter will naturally retain its proper sound, and will not be changed in coalescence, e.g. Mon fils et le vôtre, *my son and yours;* David était poète, *David was a poet.*

Les *hommes* sont ingénieux à se tromper. — Men are ingenious in deceiving themselves.

L'adversité nous accable mais elle nous instruit. — Adversity overwhelms us, but it instructs us.

"Viens, nous serons heureux ensemble :"
"La terre est indigne de toi."
" Come, we shall be happy together :
The earth is unworthy of thee."

" O mort, tu peux attendre, éloigne, éloigne toi"
" Va consoler les cœurs que la honte, l'effroi,"
"Le pâle désespoir dévore."
" O death, thou canst wait, flee, flee,
Go and console the hearts which are preyed upon
By shame, fright, and pale despair."

"Car vos beaux yeux sont pleins de douceurs infinies ;"
" Car vos petites mains, joyeuses et bénies,"
"N'ont point mal fait encor."
"Because your beautiful eyes are full of inexpressible sweetness; because your little hands, joyful and blessed, have not yet done aught ill."

§ 113. T retains its own articulation, but must not be too frequently repeated, to avoid harsh combinations of sound. The T of the conjunction ET is never joined to the following vowel. Examples :

Il est impossible de convaincre un entêté. (vide § 120). — It is impossible to convince an obstinate man.

Tout est arrangé dans le monde avec une sagesse et une bonté infinies. — Every thing in the world is ordered with infinite wisdom and goodness

"Demandez et il vous sera accordé, frappez et il vous sera ouvert."

Ask and it shall be given unto you, knock and it shall be opened unto you.

"Et toi, dont le courroux veut engloutir la terre,
Mer terrible, en ton lit quelle main te resserre ?"

"And thou, whose rage would swallow up the land,
O terrible sea, what hand bridles thee in thy bed ?"

§ 114. D is changed into its corresponding sharp T when sounded with the following vowel; Examples:

L'envie s'assied à côté du tombeau des grands hommes et remue leur cendre avec un poignard.

Envy sits beside the tomb of great men, and stirs their ashes with a dagger.

Démosthène fut le plus grand orateur des Grecs.

Demosthenes was the greatest orator of the Greeks.

Titus détruisit Jérusalem de fond en comble.

Titus destroyed Jerusalem from base to battlement.

Quand on veut être aimé, il faut aimer les autres.

When people wish to be loved, they must love others.

Les chevaliers du moyen âge étaient armés de pied en cap.

The knights of the middle age were armed from head to foot.

§ 115. L and R, being liquids, flow easily with the following vowel, but the sound of R is not so strong in coalescence as in other cases. Examples:

Le cheval est un animal intelligent.

The horse is an intelligent animal.

Le bal est souvent fatal aux jeunes filles.

The ball is often fatal to young girls.

Le bel âge est une fleur passagère.

Youth is a transient flower.

"Le ciel et la terre passeront, mais mes paroles ne passeront point."	The heavens and the earth shall pass away, but my words shall not pass away.
Pour apprendre il faut étudier avec ardeur.	In order to learn, it is necessary to study with zeal.
La science est un trésor inépuisable.	Science is an inexhaustible treasure.
Le malheur plonge l'incrédule dans un désespoir affreux.	Misfortune plunges the sceptic into a terrible despair.

Retenez bien de moi ce salutaire avis :
Pour savoir quelque chose il faut l'avoir appris.

Remember well this my salutary advice :
To know anything one must have learnt it.

§ 116. ER.—In nouns, the R of this termination is not carried on to the next word, [1] but when it is a verb termination it is sometimes carried on in prose, and generally in poetry and lofty language. Examples :

Quoi que vous fassiez pour obliger un ingrat, vous ne parviendrez jamais à lui inspirer de la reconnaissance.	Whatever you may do to oblige an ungrateful person, you will never succeed in inspiring him with gratitude.
Ceux qui ne veulent pas renoncer à leurs vices voudraient ôter aux autres leurs vertus mêmes.	Those who do not wish to renounce their vices, would wish to take from others even their virtues.
Taire un service qu'on a rendu, c'est ajouter au bienfait.	To hold one's tongue about a service which one has rendered, is to add to the kindness.

(1) See for the exception Remark § 109.

"Leur sort les$_z$avili*t*, mais leur sage constanc*e*,
Fait respecter en$_n$eux l'*h*onorabl*e* indigence."

Their lot lowers them, but their prudent fortitude makes men respect in them honourable poverty.

Pauline.

"C'es*t* peu de me quitter, tu veux donc me séduir*e* ?"

Polyeucte.

"C'es*t* peu d'aller au ciel, je vous$_z$y veu*x* conduir*e*.

"Is it not enough, then, for you to leave me, do you want also to mislead me ?"

"It is not enough for me to go to heaven, I want to take you along with me thither.

"Car je veu*x*$_z$aujourd' hui folâtrer avec vous
Au sein des vagues murmuran*tes*."

"For I wish to-day to sport with you in the midst of the murmuring waves."

Le bûcher est allumé et la victim*e* est prêt*e*.

The funeral pile is lighted, and the victim is ready.

Le cocher a attelé les ch*e*vau*x*.

The coachman has yoked the horses.

"Crain*s* de laisser périr l'étranger en détress*e* ;
L'étranger q*ui* supplie est envoyé des dieux."

"Be careful not to leave the stranger in distress to perish ;
The stranger who begs, is sent by the gods."

§ 117. G gutteral, takes the sound of K, but even then does not form a very musical sound, and should be avoided as much as possible.

Un rang$_k$élevé impos*e* de grand*s* devoir*s*.

A high rank imposes great duties.

"Ne songez désormais qu'à vos$_z$erreurs passées,
Quittez le long$_k$espoir et les vaste*s* pensées."

"Henceforth reflect only on your past errors,
Give up great expectations and high-flown thoughts."

Plaignons les peuples qui gémissent sous le joug étranger — Let us pity the peoples who groan under a foreign yoke.

§ 118. C and Q final keep their natural K sound. Ex.:

Le lac était entouré d'un roc escarpé. — The lake was bounded by a craggy rock.

L'acqueduc est un pont pour la conduite des eaux. — The aqueduct is a bridge for conveying water.

Le public est souvent injuste envers les grands hommes. — The public is often unjust towards great men.

Le chant du coq annonce l'aurore. — The crowing of the cock announces the break of day.

"Le ciel avec horreur voit ce monstre sauvage." — Heaven sees with horror this savage monster.

Le premier télégraphe atlantique fut posé le cinq Août Mil huit cent cinquante huit. — The first Atlantic telegraph was laid on the 5th of August, 1858.

§ 119. ON or OM, AN or AM, EN, AIN or EIN, &c, UN or UM, form an integral and indivisible sound, strictly vowel in its nature, (the M and N retaining in these combinations no part of their usual consonant articulation), and consequently do not coalesce with the following vowel. Ex.:

L'aiglon est un petit aigle. — An eaglet is a little eagle.

Le flaçon est sur la cheminée. — The smelling-bottle is on the chimneypiece.

Un nom illustre est un bel héritage. — An illustrious name is a good inheritance.

Le pronom est un mot qui tient la place du nom. — The pronoun is a word which occupies the place of the noun.

Le cadran indique l'heure quand le soleil brille. — The dial shows the hour whilst the sun shines.

L'écran est sur le fauteuil. The screen is on the armchair.

Adam habita le Paradis terrestre. Adam lived in the terrestrial Paradise.

Mon cousin est venu me voir. My cousin has come to see me.

Le tocsin a sonné. The alarm-bell has rung.

Il est noble de gagner son pain à la sueur de son front. It is noble to earn one's bread by the sweat of one's brow.

Et je serais heurex si, pour me consumer,
Un destin envieux ne m'avait fait rimer.

And I should be happy, if in order to trouble me,
An envious destiny had not made me rhyme.

"Il était allé faire à l'aurore sa cour,
Parmi le thym et la rosée."

He had gone to pay his court to Aurora,
Amongst the thyme and the dew.

La faim accompagne souvent la paresse. Hunger often accompanies idleness.

Le tribun était un magistrat du peuple chez les Romains. The tribune was a magistrate of the people amongst the Romans.

Un parfum agréable flatte l'odorat. An agreeable perfume pleases the sense of smell.

§ 120. The words ON, EN, UN, AUCUN, and COMMUN are in a manner exceptions to the preceding rule, i. e. they do coalesce with the following vowel, but still they preserve their strictly vowel nature, and an N is supplied between the two words to unite them. In coalescing, the sound UN does not retain its usual sound, but partakes more of the nature of E, and no imaginary N is added. Examples:

On augmente son bonheur en le partageant avec un ami. We increase our happiness in sharing it with a friend.

La Peyrouse a voyagé en Europe, en Asie, en Afrique, en Amérique et en Océanie.

La Perouse has voyaged in Europe, Asia, Africa, America, and Oceania.

Quand on avance en âge, on devrait aussi avancer en vertu.

When we advance in age, we should advance in virtue.

Aristote a dit : l'homme est un animal, mais un animal pensant.

Aristotle has said : Man is an animal, but a thinking animal.

Aucun homme n'est parfait.

No man is perfect.

Tous, d'un commun accord, ont agréé ma proposition.

All, with one consent, have accepted my proposition.

Athalie.

" Non je ne vous veux pas contraindre à l'oublier."

Joas.

" Vous ne le priez point."

Athalie.

" Vous pourrez le prier,"

Joas.

" Je verrais cependant en invoquer un autre."

No I do not wish to compel you to forget him.
You do not pray to him.
You will be at liberty to pray to him.
Yet I should see you praying to another.

Un avare tondrait un œuf.

An avaricious man would shear an egg.

§ 121. MON, TON and SON ; BON, CERTAIN, PLEIN, PROCHAIN, VAIN, VILAIN [1] do coalesce, but the N is taken from them and joined with the following vowel, leaving BO, MO, TO, SO,

(1) But BON, CERTAIN, &c., having then the same sound as their feminines, we avoid as far as possible placing them before a noun beginning with a vowel. When they stand before any other word than the nouns which they qualify, there is no coalescence.

CERTAI, &c. The reason of this is, that if an N were added as in the last case, they could not be pronounced without a nasal sound. Examples:

La beauté ne vaudra jamais un bon esprit, et surtout une belle âme.	Beauty can never be worth a sound intellect, and above all a refined soul.
Je dois mon assistance à tous les infortunés, à mon ennemi même.	I owe my help to all the unfortunate, even to my enemy.
Ton âme est immortelle; songes y!	Thy soul is immortal; consider of it.
Son esprit, son intelligence, son affabilité, son urbanité, son excellent cœur, lui ont valu l'estime et l'affection de tous ceux qui l'approchent.	His mind, his intelligence, his affability, his good breeding, his excellent heart, have procured him the esteem and affection of all those who approach him.
Certain obstacle qui paraît d'abord insurmontable s'aplanit aisément par le travail.	Any obstacle which appears at first insurmountable is easily smoothed down by labour.
Le chasseur vit en plein air.	The sportsman lives in the open air.
Nous irons au prochain opéra	We will go to the next opera.
C'est un vain accord que celui qui existe entre les méchants.	It is an agreement without value, that which exists among the wicked.
C'est un vilain oiseau que celui qui ne s'attache pas à son nid.	It is a wretched bird which does not adhere to its nest.

§ 122. The diphthong terminations IEN, IER, ION, OIN, &c., follow the rule in § 119, but a few words in IEN and IER are excepted, i. e. join the last consonant to the following vowel, viz. :—ancien, bien, rien, dernier, premier, and all verbs in IER occasionally in prose, but generally in poetry and lofty language. Examples :

Le chien est l'emblème de la fidélité.	The dog is the emblem of fidelity.
Le mien et le tien ont occasionné bien des dissensions dans le monde.	Mine and thine have been the cause of much dissension in the world.
Quel gibier aimez-vous le mieux.	What game do you prefer ?
Une belle action augmente de prix quand on la fait sans ostentation.	A fine action increases in value, when it is done with little show.
L'ambition est une passion insatiable.	Ambition is an insatiable passion.
Admirez avec quel soin assidu l'oiseau pourvoit aux besoins de sa jeune famille.	Observe with what constant care the bird provides for the wants of its young family.
Hérodote est le plus ancien historien connu.	Herodotus is the most ancient historian known.
Mon ami est un ancien avocat	My friend is an old advocate.

Lynx envers nos pareils et taupes envers nous,
Nous nous pardonnons tout et rien aux autres hommes.

Lynxes towards our fellows, and moles towards ourselves, we pardon everything in ourselves, and nothing in other men.

Vous êtes bien aimable et bien indulgent.	You are very kind and indulgent.
Combien on trouve de sublimités dans l'Évangile !	How much sublimity one finds in the Gospel !

Il a dit un dernier adieu à ses amis. — He has said the last farewell to his friends.

Votre fils est le premier élève de la classe. — Your son is the first pupil of the class.

On peut tout sacrifier à l'amitié, excepté l'*honnête* et le juste. — We can sacrifice every thing to friendship, except honour and justice.

Mais je lui disais, moi, qu'un froid écrit assomme ;
Qu'il ne faut que ce faible à décrier un homme.

But I told him, that a spiritless composition wearies me ;
That only this failing was necessary to disparage a man.

ANCIEN, DERNIER, PREMIER, never coalesce, but with the nouns which they qualify ; vide note on § 121.

BIEN, RIEN, when nouns never coalesce. Examples :

Le philosophe porte tout son bien avec lui. — The philosopher carries all his wealth along with him.

Le bien et le mal ont de tout temps régné dans le monde. — The good and the bad have always ruled in the world.

Un rien anéantit ce qu'un rien a fait naître. — A trifle destroys what a trifle has given birth to.

Un rien afflige les enfants et un rien les apaise. — A trifle troubles children, and a trifle appeases them.

§ 123. The liquid forms very readily combine with the vowel following, and the union in consequence always takes place. Examples :

Le travail est le gardien de la vertu. — Work is the guardian of virtue.

J'ai vu l'impie adoré sur la terre,
Pareil au cèdre, il cachait dans les cieux
Son front audacieux.

Il semblait à son gré gouverner le tonnerre,
Foulait aux pieds ses ennemis vaincus ;
Je n'ai fait que passer, il n'était déjà plus.

I saw the wicked man worshipped upon the earth ; like the cedar he hid in the clouds his audacious head; he seemed to command the thunder, according to his pleasure, trampled under foot his vanquished enemies. I only passed—and he was no more.

L'orgueil est le vice des petites âmes. — Pride is the vice of little souls.

Il est difficile de se défaire d'une vieille habitude. — It is difficult to get rid of an old habit.

"À ces mots d'un bonnet couvrant sa tête énorme,
Elle prend d'un vieux chantre et la taille et la forme."

At these words, covering her immense head with a cap,
She assumes both the size and the form of an old chorister.

Ah ! Pleure fille infortunée,
Ta jeunesse va se flétrir,
Dans sa fleur trop tôt moissonnée !
Adieu, beau ciel, il faut mourir.

Ah ! weep unfortunate girl,
Thy youth is going to vanish away
In its flower, too soon cut down !
Bid adieu to the beautiful sky (for) you must die.

Mon épouse est ma douce compagne et ma plus tendre amie. — My wife is my sweet companion and my dearest friend.

§ 124. E mute at the end of a word, and H mute initial, never affect the union of the consonant preceding with the following vowel, and the consonant always retains the sound which it would have if there were no coalescence. Ex. :

L'arabe aime à franchir les déserts sur son fidèle coursier. — The Arab loves to fly through the desert on his faithful steed.

Quelle longue allée ! — What a long alley !

Soyez *honnête* et probe ! Votre intérêt, votre *honneur*, Dieu l'exige.

Be honest and just! Your interest, your honour, your God demand it.

Le courage impose non seulement aux *hommes*, mais encore aux animaux.

Courage awes both men and animals.

C'est une chose inouïe que d'entendre un *honnête homme* médire de son prochain.

It is an unheard of thing to hear an honest man slandering his neighbour.

"Prêtez-moi l'un et (1) l'autre une oreille attentive."

Lend me both of you an attentive ear.

Un indiscret ressemble à une lettre ouverte.

An indiscreet person is like an open letter.

Que la terre est petite à qui la voit des cieux.

How small the earth is to him who sees it from heaven.

Notre âme s'élève en priant.

Our soul ennobles itself when it prays.

Remarks.—1. H aspirated, as before mentioned, always prevents the coalescence. Examples:

C'est en haïssant le vice que nous nous fortifions dans la vertu.

It is in hating vice that we strengthen ourselves in virtue.

On hasarde de perdre en voulant trop gagner.

We run the risk of losing by wishing to gain too much.

Ses yeux hagards prouvent l'agitation de son âme.

His haggard eyes prove the turmoil of his soul.

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(1) Errors are often made in the union of words by pronouncing UN and UNE alike, but it ought to be borne in mind, that UN is pronounced as in § 120, whereas in UNE the U retains its own sound, and the N is joined to the following word. Thus the two sounds are entirely distinct.

"Mais, quelques vains lauriers que promette la guerre,
On peut être héros sans ravager la terre."

But, whatever vain laurels war may promise,
One can be a hero without laying waste the earth.

2.—Compound words keep in their plural the sound of their singular, and therefore the S added to the plural is never joined to the following word.

Les gens distraits font souvent des coqs-à-l'âne.	Absent people often speak unconnectedly.
Les arcs-en-ciel sont formés par la réflexion des rayons solaires dans les nuages.	Rainbows are formed by the reflection of the solar rays in the clouds.
Dans les pays chauds on élève les vers-à-soie sur des mûriers.	In hot countries they bring up silk worms on mulberry trees.

Remark.—In the case of words terminating in ARD or ART, ERT, ORD or ORT, ANC, ONC, OURD, &c., and generally whenever the consonant R is followed by a final consonant, this final consonant must not be joined with the vowel following, since it would be contrary to the harmony of the language,[1] e. g.

Le vieillard eut raison; l'un des trois jouvenceaux se noya dès le port, allant en Amérique.	The old man was right; one of the three young men drowned himself on leaving the port, bound for America.
Il perça son ennemi de part en part.	He pierced his enemy through and through.
Ce pauvre enfant est sourd et muet.	This poor child is deaf and dumb.
Le flanc arrondi de la montagne était couvert de chênes.	The rounded side of the mountain was covered with oaks.

(1) FORT, adverb, is always joined with the vowel following: Ce récit est fort intéressant; *This story is very interesting.*

CHAPTER X.

THE ELISION OF E.

§ 125. E being one of the Laryngeal sounds, and occupying the very top of the scale, is by nature heavy and undefined (having neither the full resonance of the lower laryngeal sounds, nor the shrill tone of the pharyngeal), and for this reason the genius of the French language requires that in prose and ordinary conversation it should be suppressed as often as judiciously possible, i. e. when it adds to the harmony and fluency of the language used, and although it is less frequently elided in poetry, yet its too common repetition is guarded against. No elision should ever take place which would prevent the hearing of the full articulation of a syllable.

§ 126. The following general rules will be found useful.

E FINAL BEFORE A WORD BEGINNING WITH A VOWEL.

1.—E final is always suppressed both in prose and poetry, and the consonant or consonants immediately preceding it, are sounded with the initial vowel of the following word. Examples:

Il faut rendr*e* *hom*mag*e* au courag*e* et à la vertu.	We must render homage to courage and virtue.
On m'a raconté un*e* aventur*e* extraordinair*e*.	They related to me an extraordinary adventure.
La nature humain*e* est dépravée.	Human nature is depraved.

" J'ai senti tout-à-coup un *h*omicid*e* acier,
Que le traître en mon sein a plongé tout entier."

I felt all at once a murderous weapon,
Which the traitor had plunged completely in my bosom.

2.—When in prose E is followed by S as in the plural of nouns, &c., or by NT, as in the third person plural of verbs, the E is suppressed, and the S or T is pronounced along with the vowel beginning the following word: in all these cases the consonant preceding the E is fully articulated. Vide § 88. Examples:

Les grandes$_z$et nobles pensées viennent du cœur.	Grand and noble thoughts come from the heart.
Les$_z$impies mêmes rendent hommage à la vertu.	The impious even render homage to virtue.
C'est le destin des choses$_z$humaines de n'avoir qu' une courte et rapide durée.	It is the destiny of human affairs to have but a short and rapid duration.
Les$_z$insensés obéissent à leurs passions comme les girouettes obéissent au vent.	Fools are obedient to their passions, as weather-cocks are obedient to the wind.

E FINAL BEFORE A WORD BEGINNING WITH A CONSONANT.

§ 127. 1.—When the following word begins with a consonant, the E is suppressed in prose only, when there is an easy transition from the consonant or consonants immediately preceding it, and the consonant beginning the following word. This rule holds good always when the E is followed by S, and when it is followed by NT in the third person plural of verbs. Examples:

Les$_z$esprits médiocres condamnent tout ce qui passe leur portée.	Common minds condemn every thing which exceeds their capacity.
Une rapidité que rien n'arrête, entraîne tout dans les$_z$abîmes de l'éternité	A speed which nothing stops, hurries on every thing into the abyss of eternity.

L'homme coupable cherche vainement une diversion aux remords qui le poursuivent.

A guilty man seeks in vain for a diversion from the remorse which follows him.

2.—The E when final, or when it occurs before S or before NT in the third person plural of verbs, is never suppressed in prose when the organs of speech cannot pass with ease from the consonant or consonants immediately preceding it to the consonant beginning the following word, and the E is more or less sounded in these cases, according as the preceding consonant requires its aid. This rule holds good for ES and ENT even when they stand before a vowel. Examples:

Une honorable pauvreté est préférable à une richesse honteuse.

An honorable poverty is preferable to shameful riches.

Les honnêtes gens se montrent toujours jaloux de l'estime des autres hommes.

Honest people always show themselves jealous of the esteem of other men.

Comment un autre pourrait il garder notre secret si nous ne pouvons le garder nous-mêmes?

How can another keep our secret if we cannot keep it ourselves?

D'énormes nuages couvrent l'horizon.

Huge clouds cover the horizon.

Qui parle donc ainsi?

Who then speaks so?

Vous avez d'aimables enfants.

You have amiable children.

Mieux vaut perdre la vie que de perdre l'honneur.

It is preferable to lose one's life than one's honour.

Les méchants tremblent à l'approche de la mort.

The wicked tremble at the approach of death.

E in poetry constitutes a syllable or half a foot, and is therefore always pronounced before a consonant.

Quand au mouton bêlant la sombre boucherie
Ouvre ses cavernes de mort,
Pauvres chiens et moutons, toute la bergerie
Ne s'informe plus de son sort.

When the dark slaughter house opens its cavern of death for the bleating sheep, poor dogs, and sheep—all the fold cares no longer about his fate.

Ni l'aveugle hasard ni l'aveugle matière
N'eût pu créer mon âme, essence de lumière.

Neither blind chance nor blind matter could have created my soul, essence of light.

Je suis jeune, il est vrai ; mais aux âmes bien nées
La valeur n'attend pas le nombre des années.

I am young, it is true, but for the true-born soul worth does not wait for the number of years.

§ 128. When E in the terminations E, ES or ENT, stands as the only vowel in the last syllable of a word, it forms what is called a feminine termination. When it occurs in French poetry at the end of a verse, it forms with the corresponding sound a feminine rhyme and is always mute. (1)

Et toi dont le courroux veut engloutir la terre,
Mer terrible, en ton lit quelle main te resserre.
And thou, whose anger wishes to swallow up the land,
Terrible sea, what hand holds thee back in thy bed.

Il commande au soleil d'animer la nature,
Et la lumière est un don de ses mains ;
Mais sa loi sainte, sa loi pure
Est le plus riche don qu'il ait fait aux humains.

He commands the sun to give life to nature,
And light is the gift of his hands ;

(1) A masculine termination is one in which no E occurs, or in which it is not the only vowel as : a, as, aient, in, oient, ou, &c.

But his pure and holy law is the richest gift
That he has ever made to man.

In poetry ES and ENT always form a distinct syllable, even before a vowel. Examples :

Quel bras peut vous suspendre, innombrables étoiles ?
Nuit brillante dis nous qui t'a donné tes voiles.
What arm can hold you up, innumerable stars ?
Tell us, oh ! glittering night, who has given thee thy veils.

L'illusion féconde habite dans mon sein,
D'une prison sur moi les murs pèsent en vain,
J'ai les ailes de l'espérance.
The fruitful illusion dwells in my breast,
The walls of a prison in vain weigh upon me,
I have the wings of hope.

Et secouant ses blanches ailes,
L'ange, à ces mots, a pris l'essor
Vers les demeures éternelles . . . .
Pauvre mère ! . . . ton fils est mort !
And moving his white wings,
The angel, at these words took his flight
Toward the eternal dwellings . . . .
Poor mother ! . . . Thy son is dead !

Ni l'or ni la grandeur ne nous rendent heureux
Ces deux divinités n'accordent à nos vœux
Que des biens peu certains, qu'un plaisir peu tranquille.
Neither gold nor greatness makes us happy ;
These two divinities only grant to our wishes
Wealth, which has but little certainty, pleasure which brings but little.

§ 129. When two monosyllables come together, each terminating in E, one E is generally suppressed, most frequently the second, but if the second belongs to an articulation of difficult utterance, then the E of the first must be suppressed. The same thing occurs when two syllables ending in E mute follow each other anywhere. Examples :

Je ne sais quoi de suave et de doux est répandu sur le visage de l'honnête homme.

I know not what amiability and sweetness is spread over the face of an honest man.

Monsieur, un enfant veut vous parler.—Que demande-t-il ?

Sir, a child wishes to speak to you.—What does he want ?

Vous êtes heureux de revoir vos parents ?—Je le crois bien !

You are happy to see your parents again ? — I should think so !

Me reconnaissez-vous ?—Je ne pense pas.

Do you recognize me ?—I think not.

Revenez me voir bientôt.

Come back to see me soon.

Qu' est-ce que vous avez ?

What is the matter with you ?

C'est le premier pas qui coûte.

It is the first step which gives trouble.

On a mis le bois dans le grenier.

They have put the wood in the garret.

§ 180. When several syllables come together, each ending in E, the first is generally retained and the next suppressed alternately ; but if the E of the second be joined to a difficult articulation, the order of suppression is reversed. Thus :

Vous voudriez être savant. Hé bien ! tâchez de le devenir par un travail assidu.

You would wish to be wise. Well, try to become so by constant labour.

Vous savez le Latin ?—Oui, mais faites comme si je ne le savais pas.

You know Latin ? — Yes, but speak as if I did not know it.

Voilà ton livre ! Tu peux le garder, je ne te le demande pas.

Here is your book ! You can keep it, I do not ask you for it.

Il a résolu de *n*e revenir jamais en France.	He has resolved never to return to France.
Je *n*e vous oublierai jamais, je sais trop *c*e que je vous dois, cher ami.	I shall never forget you; I know too well what I owe you, dear friend.
Qu' est-*c*e que je vois ?	What do I see ?
Ne parle pas jusqu' à *c*e que je te le dise.	Do not speak until I tell you.

When E occurs in two successive syllables, and when by suppressing either the distinct hearing of all the articulations would be prevented, or the sounds rendered harsh, then no elision takes place.

E may even be suppressed in two successive syllables, when it can be done harmoniously. Examples :

Il m'a insulté, et il est surpris de *c*e que je n*e* le fréquent*e* plus.	He has insulted me, and he is surprised that I no longer keep company with him.
Je vous quitte, mais ce n*e* sera pas pour longtemps.	I leave you, but it will not be for a long time.
Lui avez-vous dit que je n*e* pouvais l*e* recevoir ?—Je le lui ai répété cent fois.	Have you told him that I could not receive him ? — I have repeated it to him a hundred times.
Ne pesez jamais les bienfaits.	Never weigh kindnesses in a balance.
Ne répétez pas *c*e que vous venez d'entendre.—Soyez sûr que je n*e* le redirai à personne.	Do not repeat what you have just heard.—Be sure that I shall not repeat it again to any body.

§ 131. The E is suppressed not only in the pronunciation, but in the orthography of the adjective GRAND in the following cases, and its omission indicated by an apostrophe :

Grand' croix de la légion d'*hon*neur; Great cross of the legion of honour.—À grand' peine; with much ado.—Pas grand' chose; no great matter.—Grand' mère; grandmother.—Grand' peur; great fear.—Grand' faim; great hunger.—Grand' soif; great thirst.

CHAPTER XI.

QUANTITY.

§ 132. Quantity is a relative term and has reference to the time required by the organs of speech, to enunciate each sound distinctly, and must be as carefully considered and as rigorously carried out in French as in any other language. It has been questioned by some not thoroughly conversant with the French tongue, whether there exist in it such a thing as quantity at all. To become convinced, however, of the reality of French quantity, it may be sufficient to observe, that words, having the different quantities which we lay down, are not admissible in French poetry as rhyme. Although the reading may appear to flow evenly, yet a little observation will render it evident, that some of the organs of voice require more exertion, and consequently more time to enunciate particular sounds than others do.

Quantity is either long (—), or short (⏑). Many rules have hitherto been given for the quantity of French syllables, which have served to confound rather than to elucidate.

Generally speaking it depends on three principles only—

1. The very nature of the sound.
2. The preceding articulation.
3. The following articulation combining with the sound.

§ 133. Seeing that the sounds of the larynx are low and heavy in tone, in order to be fully formed and distinctly uttered, a longer time is naturally required for their clear enunciation than is necessary for that of the pharyngeal and buccal sounds. They must therefore be considered long, and the particular quantity of each will depend on the place which it occupies in the scale. Thus OU is longest, ON next, then AN, UN, and E. Examples:

Que l'*hon*neur partou*t* vous accompag*ne*.	Let honour everywhere accompany you.
Tou*t* vic*e* est honteux : *or*, l'envi*e* est un vic*e*; donc l'envi*e* est hontens*e*.	Every vice is shameful; envy is a vice; therefore envy is shameful.
La lun*e* emprunt*e* sa lumière au soleil.	The moon borrows her light from the sun.
Fais q*ue*, le soir, ta conscienc*e* ne te reproch*e* rien.	So act, that at night your conscience cannot reproach you with anything.

On the other hand, the pharyngeal sounds are sharp and open, and therefore short. In fact they cannot be lengthened without much effort on the part of the organs of voice, and without destroying the purity of the sound. Accordingly we may call È and IN short sounds. Examples:

"Je crain*s* Dieu, cher Abner, et n'ai point d'autre crainte."

I fear God, dear Abner, and I have no other fear.

La fierté du cœur est l'attribut des *hon*nêtes gens, la fierté des manières est celle des niais, la fierté de la naissance et du rang est celle des sots.	Pride of heart is the attribute of honest people; pride of manners is that of silly people; pride of birth and rank is that of fools.

§ 134. The mouth sounds being easy of formation and pliable in tone, can be lengthened or shortened at will. The

sound of é, however, which is produced by a sudden impulse of the organs of voice, cannot be varied, and therefore forms an exception, being always short.

La médiocrité est désirable.—Mediocrity is desirable.

Since I and U have always the same quantity, (1) and are merely subject to the general principles laid down in § 132, it only remains to make a few remarks on the quantity of A and O. There are three kinds of A, (vide § 22-3).

§ 135. The quantity of this sound necessarily depends on its quality, i. e. the more open the sound is, the longer will the quantity be, and *vice versâ*.

To discuss fully the various particulars connected with this sound, would require a multiplicity of rules which would only puzzle the learner and serve no useful end, since a knowledge of them will be best acquired by practice. We shall therefore confine ourselves to a few rules for recognizing the long A.

1. A marked with the circumflex accent (â), is always long. Idolâtr*e*, *Pagan*; Mât, *mast*; Crâne, *skull*; Bâton, *stick*; Pâle, —; Plâtre, *plaster*.

2. A is generally long when it stands before the liquid ill. Haillon, *rag*; Baillon, *gag*; Railleur, *banterer*; Volaill*e*, *poultry*; Murailll*e*, *wall*; Canaill*e*, *mob*.

Exc.: Médaill*e*, *medal*; Faillir, *to fail*; Jaillir, *to gush*; Saillir, *to project* and their compounds, &c.

3. A followed by TION is always long. Capitulation, —; Justification, —; Compensation, —; Formation, —; Recréation, —; Vocation, —; and in Passion, —; Compassion.

4. The A in the terminations AS and ASE is long, and in AS even when S is sounded. Amas, *heap*; Lilas, *lilac*; Repas, *repast*; Cas*e*, *hut*; Vas*e*, *slime*; Hélas! *alas!*

(1) The circumflex accent sometimes found on these letters only shows the suppression of the letter S. The proof of this statement is, that the i in givr*e*, and the u in juge are longer than î in épître, and û in flûte, although there is a circumflex in the latter words, and none in the former.

A is also long in the following words :

Fable	————	Classe	*Class*
Sable	*Sand*	Tasse	*Cup*
Érable	*Maple-tree*	Chasse	*Shrine*
Il accable	*He overwhelms*	Grasse	*Fat*
Cable	————	Lasse	*Tired*
Miracle	————	Il amasse	*He heeps up*
Bărbare	*Barbarian*	Il casse	*He breaks*
Basse	*Low*	Il passe	*He passes*
Cadre	*Frame*	Sabre	*Sword*

The two first persons singular of the imperfect subjunctive of verbs of the first conjugation have the A long, but the third has A short, although it has the circumflex accent over it.

Que je marchasse, *that I might walk*; que tu marchasses, *that thou mightest walk*: qu'il marchât, *that he might walk.*

§ 186. The quantity of O, as well as of A, depends on the quality of its sound, (vide § 26, note 1). The O which is fullest in quality, is also longest in quantity. Thus the O in PÔLE and CHOSE is longer than that in ABRICOT, and that in ABRICOT longer than that in ÉCOLE.

As in the case of A, we shall only treat of the long O, leaving the others to be learned by practice.

O with the circumflex accent (ô) is long, as Dépôt, *deposit*; Côté, *side*; Tôle, *iron plate*; Rôle, *part*; Dôme, *cupola*; Aumône, *alms.*

O in the termination OSE and OSITÉ is long. Dose, —; Métamorphose, *metamorphosis*; Prose, —; Curiosité, *curiosity*; Morosité, *moroseness*; Animosité, *animosity.*

O is long in Os, *bone*; Oser, *to dare*; Osier, —; Grosse, *big*; Fosse, *pit.*

The sound O, represented by AU or EAU, is long. When AU or EAU is followed by a final mute it is longer than when it

stands alone ; vide § 137 ; e. g. Autorité, *authority* ; Aubépine, *hawthorn* ; Aujourd'hui, *to day* ; Corbeau, *raven* ; Flambeau, *torch* ; Tombeau, *tomb* ; Joyau, *jewel* ; Tuyau, *tube* ; Artichaut, *artechoke* ; Fraude, *fraud* ; Émeraude, *emerald* ; Pauvre, *poor* ; Chauve, *bald*.

§ 137. With regard to principles 2 and 3 laid down in § 132, it may be remarked, that when a vowel follows a diphthong-consonant, a double consonant, or generally any consonant of difficult articulation, the sound will necessarily be longer than if it stood alone. The reason of this is that a certain amount of time is occupied in sounding the vowel for the purpose of assisting the articulation of the consonant or consonants, and a certain amount of time is also required for the full pronunciation of the vowel. The result of the whole is an increase of the quantity, and this increase will be longer or shorter according to the difficulty of the articulation.

Thus ON will be longer in such words as TROU, CLOU, GLOUGLOU than in words like JOUJOU, CHOSE, GOÛT, VOUS, HOUX, &c., longer in words like these latter than in such words as TOUX, NOUS, SOUS, ROUX, &c. ; (J, CH, G, V, H being the longest French consonants), and similarly for the other vowels.

For a like reason when the vowel and following consonant combine, the sound is necessarily longer than if there were no consonant, and it will be longer or shorter, according to the particular consonant with which it is combined. Thus OU, A, I, O, U in Four, *oven* ; Amour, *love* ; Cognac, — ; Bazar, — ; Arsénic, — ; Exil, *exile* ; Parasol, — ; Ténor, — ; Duc, *duke* ; Sud, *south*, are longer than in Filou, *pickpocket* ; Bambou, *bamboo* ; Papa, — ; Boa, — ; Fini, *finished* ; Poli, *polished* ; Cacao, *cocoa* ; Duo, — ; Tribu, *tribe* ; Bienvenu, *welcome*.

§ 188. When any vowel is followed by a mute syllable as DE, CE, BLE, TRE, &c., the voice in consequence naturally rests longer upon the sound of the preceding vowel, as—Mouche, *fly*; Route, *road*; Poudre, *powder*; Adorable, —; Cadre, *frame*; Cadavre, *corpse*; Bible, —; Fibre, —; Chenille, *caterpillar*; Octobre, *October*; Roche, *rock*; Catalogue, —; Cube, —; Déluge, *flood*; Écume, *foam*.

The same physiological fact is observed when pronouncing a syllable before an elided *e*, in conversation or in familiar reading. The voice naturally rests longer on the preceding vowel, whether the consonant belonging to the suppressed E be incorporated with the preceding vowel, or form but one articulation with the consonant following. This rest gives time to the vocal organs to prepare themselves for passing on to the following difficult articulation, and for enunciating it distinctly. Examples:

Rēvenez ici; come back here.

Je tē redōis de l'argent; I still owe you some money.

Qūe de fous dāns le monde! How many fools in this world!

On reconnaît l'*homme* qui vit dāns le grand monde par l'urbanitē de ses manières; we recognise the man who lives in high society by the urbanity of his manners.

CHAPTER XII.

THE TONIC ACCENT.

§ 189. The musical intonation given to each word in a phrase according to the idea which it conveys, and the modulation of the voice in giving expression to each member of a sentence according to the sentiment it expresses, constitute what is called the Tonic Accent.

The human voice under the influence of the emotions and passions of our nature is susceptible of an almost infinite number of degrees of modulation, which cannot be fixed and noted like the music of an opera, but which are notwithstanding perfectly appreciable to the ear of the listener. This manner of giving the proper harmony to each word and phrase is not left to the option of every individual speaker, but ought to be the same for every one who speaks the French language accurately.

The Tonic Accent is therefore of much greater importance than quantity, because it constitutes the very music of the language, and in fact is to the language, what intervals are to music. Quantity is in a great measure due to the mere mechanism of the voice, whereas the tonic accent depends upon the feeling of the living agent who makes use of the sounds and articulations of a language, and is that on which the art of elocution itself is chiefly dependent. Hence it can only be acquired by hearing the master read, and by reading frequently after him. Indeed it is impossible to lay down rules for the proper acquisition of a power, which depends so largely on the natural genius of a people as the various intonations of their living speech. Imitation, by appealing to nature, is undoubtedly the best mode of attaining it, as the learner will catch most readily from the human voice the tone and spirit of the language, and will himself become in time accustomed to rise or fall in tone agreeably to the sense of the passage and the natural impulse of his feelings. In all cases of course the relative harmony must be maintained, and low tones must always be kept relatively low, and high tones relatively high. Thus OU, ON, AN, UN, E will always be relatively low, whereas È, IN will be high.

With respect to the mouth sounds A, É, I, O, U, they are, as stated before, *naturally* on the same musical note, although

capable of a very great degree of modulation in tone, and it is these sounds which furnish the orator with the opportunity of raising and lowering the voice, according to his feelings and the impression he wishes to produce.

THE FINAL RISING AND FALLING INFLEXIONS.[1]

The last sounding syllable of a sentence or clause is pronounced in a tone different from what it generally has in any other position, in order to avoid monotony. This is what is meant by final rising and falling inflexions.

In prose and poetry the last sounding syllable of each short member of a sentence, (i. e., the syllable immediately before the comma), generally has the rising inflexion, and the sounding syllable preceding the last comma in the period has it more strongly marked.

The falling inflexion generally occurs on the last sounding syllable of either of the more important divisions of the sentence, (i. e., before a colon, semicolon, or period).

But it must be carefully observed, that in reading French, the voice should never rest on the last syllable of any member of the sentence, but on the contrary should leave it abruptly.[2]

"Grand Dieu! dont la seule présence soutient la nature, et maintient l'harmonie des lois de l'univers; vous qui,

(1) The rising inflexion is indicated by (/), and the falling inflexion by (\).

(2) In this section, the most general facts have been prominently brought forward, but there are numerous exceptions. No infallible rule can be laid down for the rising and falling of the last syllable, since it depends to a great extent on the sentiment expressed and the effect desired to be produced. The principal object of the rules is to correct the faults in reading, to which English pupils are most liable.

du trône immobile de l'empirée, voyez rouler sous vos pieds les sphères célestes sans choc et sans confusion ; qui, du sein tu repos, reproduisez à chaque instant leurs mouvemens immenses, et seul régissez, dans une paix profonde, ce nombre infini de cieux et de mondes : rendez, rendez enfin le calme à la terre agitée : qu'elle soit dans le silence ! qu'à votre voix la discorde et la guerre cessent de faire retentir leurs clameurs orgueilleuses ! Dieu de bonté, auteur de tous les êtres,(1) vos regards paternels embrassent tous les objets de la création ; mais l'homme est votre être de choix ; vous avez éclairé son âme d'un rayon de votre lumière immortelle ; comblez vos bienfaits, en pénétrant son cœur d'un trait de votre amour : ce sentiment divin se répandant partout, réunira les natures ennemies."

In Poetry, in order to prevent the voice from falling in tone, the cæsura(2) and the last syllable of each line generally have the rising inflexion, whether there is a comma or not.

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(1) At these two last commas the voice falls, because the expressions are equivalent to an exclamation.

(2) The cæsura is a natural rest which occurs on the fourth syllable of lines of ten syllables, and on the sixth of lines of twelve.

Ce Dieu, maître absolu de la terre et des cieux,
N'est point tel que l'erreur le figure à vos yeux.
L'Eternel est son nom ; le monde est son ouvrage !
Il entend les soupirs de l'humble qu'on outrage,
Juge tous les mortels avec d'égales lois,
Et du haut de son trône interroge les rois :
Des plus fermes États la chûte épouvantable,
Quand il veut, n'est qu'un jeu de sa main redoutable.

In interrogative phrases which demand the answer Yes or No, there is a marked elevation of the voice on the last syllable. But in Questions which require another answer than the simple affirmative or negative, a falling inflexion takes place as usual. Examples :

Prenez-vous du thé ? — Sortirez-vous aujourd'hui ? — Haïssez-vous le vice ?— Pourquoi bannissez-vous les pauvres de votre société ?— Que vous ont-ils fait ? — Sont ce des scélérats infâmes ? — Hélas ! peut-être ne sont-ils pauvres, que parce qu'ils sont vertueux.

Venez, singe ; parlez le premier, et pour cause.
Voyez ces animaux, faites comparaison
De leurs beautés avec les vôtres.
Êtes-vous satisfait ?—Moi, dit-il ; pourquoi non ?
N'ai-je pas quatre pieds aussi bien que les autres ?

Mon portrait jusqu'ici ne m'a rien reproché ;
Mais pour mon frère l'ours on ne l'a qu'ébauché...

Two defects in reading must be specially guarded against :

1. The voice must not be allowed to flutter, but as far as possible should glide evenly and smoothly along, thus preserving the cadence and flow of the passage, and a pause should only take place when it is indicated, or when the sense of the passage demands it.

2. Neither must the voice be allowed to linger on the same syllable in a slovenly and dragging manner, but each syllable must have its proper quantity.

In order to avoid these defects, and read with ease and grace, the eye must take in at a glance each clause of the sentence, so as to convey to the mind its full meaning, and while the voice is engaged in giving expression to this one, the eye should be directed to the next. In fact, the eye should always be at least one clause in advance of the voice. At the same time the whole power of the intellect must be brought to bear upon it, so as to enable the mind to judge of the appropriate accentuation and intonation of each word in the period.

Good reading is therefore a thing of very difficult acquirement, since it brings into operation almost simultaneously the eye, the understanding, the feelings, and the voice. For this reason the learner should never attempt to read aloud without having carefully prepared the passage before hand.

End of Part I.

PART II.

INTRODUCTORY REMARKS.

In the following Comedy, great care has been taken to explain as fully as possible the different idioms, by translating wherever it was possible each word of the original into literal English, to shew the connection of the thought and its expression, and to trace when practicable the gradual development of the primary idea and its establishment in the language as a current form of speech. The play has been selected as being peculiarly well adapted to illustrate the preceding pages, and as being replete with idiomatic phrases, and the pupil who sits down and masters it, (a task by no means difficult with the aid we have attempted to furnish,) will have acquired a very considerable and useful knowledge of the language, and an acquaintance with many of the most obscure idoms.

Being aware that it is extremely difficult to tell when it is proper to suppress the E in the body of words and in monosyllables, we have indicated its suppression by Italics. As it is also difficult to know when the union of words should take place, we have in like manner marked those which should be united, by a Curve placed underneath, as in Part I.

DIRECTIONS FOR READING.

1.—The learner should first, if sufficiently advanced, read through carefully the French lesson prescribed by the master, taking care to comprehend the sense, and junior pupils had better write out the English, translating as literally as possible, enclosing in brackets such French idioms as would not make sense when literally translated, and giving correct English expression to the phrase.

2.—It is desirable also that he should write out the same French carefully, dividing the words into syllables, and underlining every letter which is not to be sounded.

3.—He should then indicate the particular class of sound to which such syllable belongs by writing underneath it the letters B, L, P, D, according

as it is Buccal, Laryngeal, Pharyngeal, or a Diphthong, the number which marks its order in the class, and also when the final consonant is changed into another, he should underline the consonant so changed and write underneath the one supplied uniting the words by a curve. Likewise when an imaginary N has to be supplied in the joining of words, it should be written upon the curve, as in the model given in the few pages following. This will be found a valuable exercise for acquiring French orthography, and by rendering the pupil familiar with the class of sound to which each syllable belongs, will enable him to recognize it wherever he may meet with it and to give it always its full and correct expression.

4.—The student should next read after the master, uttering each syllable slowly and distinctly.

5.—He should read by himself, the master correcting his mistakes, and taking care to make him read according to the stops, and inducing him to keep the eye a little in advance, in order that he may acquire the proper cadence and fluency indispensible to the correct reading of French. —The reading should be very slow at first, and may become faster as the pupil advances. At this stage he should accustom himself to understand the meaning of the French by itself without thinking at all of the corresponding English. This will assist him to acquire the habit of forming his own thoughts in French.

6.—The student should close the book and repeat after the master, in order to become able to distinguish the sounds apart from their signs.

7.—A conversation may then be held on the lesson between the master and pupil, so as to enable him to express himself in French and appropriate to his use the words that have occured.

By going through a passage of French in this way, the pupil will fix for ever in his memory not merely the words and idioms, but the ideas also of which they are the signs.

While all the advantage of committing to memory is thus secured, the exercise is perfectly free from its monotony and rendered interesting by the variety introduced into each successive step.

TABLE OF THE NATURAL ORDER OF SOUNDS.

BUCCAL 1. A.—2. É.—2′. {ez / ée} 3. I.—4. O.—5. U.

LARYNG. 1 OU.—2 ON.—3 AN.—4 UN.—5 E.—5′ {euse / eux} 5″ EUR

PHARYNG. 1. È.—2. IN.

In this Table the sounds are presented under their most simple forms. It will now be the business of the pupil to accustom himself to recognize them under whatever forms they may occur, i. e., however different their spelling, since a full explanation of the different modes of spelling has been given in a preceding chapter.

MODELS OF WRITING THE EXERCISES ACCORDING TO THE FOREGOING PLAN.

EXTIRPATION DES VICES DÈS LEUR NAISSANCE.

p1 b3 b1 d p1 b3 p1 1^{5} p1 1^{3}

Un sa-*ge* de l'O-rient, in-ter-ro-gé par ses dis-ci-ples sur la
1 4 b1 1 5 b4 d p2 p1 b4 b2 b1 p1 b3 b3 b5 b1
ma-niè-re de com-bat-tre les pas-sions, leur ré-pon-dit par cet-
b1 d 1 5 1 2 b1 p1 b1 d 1^{5} b2 1 2 b3 b1 p1
te fi-gu-re : il é-tait a-lors dans un lieu plan-té d'ar-bres. Il
b3 b5 b3⌣b2 p1⌣b1 b4 1 3 ⌣1 4 d 1 3 b2 b1 b3
com-man-da à l'un des dis-ci-ples d'ar-ra-cher un tout jeu-
b4 1 3 b1 b1 1 4 p1 b3 b3 b1 b1 b2 ⌣1 4 1 1 1 5
ne ar-bre qu'il lui mon-tra, et le dis-ci-ple l'ar-ra-cha sus-si-
⌣b1 b3 d 1 2 b1 p1 1 5 b3 b3 b1 b1 b1 b4 b3
tôt, sans au-cu-ne pei-ne, d'u-ne seu-le main. Il lui en dé-si-
b4 1 3 ⌣b4 b5 p1 b5 1 5 p2 b3 d 1 3 b2 b3
gna en-sui-te un au-tre, un peu plus grand, que le jeu-ne hom-
b1 1 3 d ⌣1 5⌣b4 1 4 1 5 b5 1 3 1 5 1 5 ⌣b4
me ar-ra-cha aus-si, mais a-vec un peu plus d'ef-forts, en y
b1 b1 b1 b4 b3 p1⌣b1 p1⌣1 4 1 5 b5 p1 b4 1 3⌣b3
met-tant les deux mains. Pour en ar-ra-cher un troi-siè-me,
p1 1 3 p1 1 5 p2 1 1 ⌣1 3⌣b1 b1 b2 ⌣1 4 d d
qui é-tait plus fort, il fal-lut qu'un de ses com-pa-gnons lui
b3 o2 p1 b5 b4 b3 b1 b5 1 4 p1 1 2 b1 1 2 d
ai-dât, et en-co-re n'en vin-rent-ils à bout qu'a-vec as-sez de
p1 b1 p1 1 3 b4 1 3 p2 ⌣b3 b1 1 1 b1 p1⌣b1 b3 1 5

EXTIRPATION OF VICES FROM THEIR BIRTH.

A wise man of the East, *when* interrogated (upon) respecting the mode of combatting the passion, replied to them by the *following* figure :— He was then in a place planted with trees : He commanded one of his disciples to pull out quite a young tree, which he shewed him, and the disciple pulled it out immediately without any trouble with one hand only. He afterwards pointed out to him another a little larger, which the young man pulled out also, but with (a little more of efforts) greater efforts, by (putting the two hands to it) apylying both hands. To pull out a third one which was stronger, it was necessary that one of his companions should help him, and still they did not (come to the end of it) succeed in

dif-fi-cul-té. En-fin, le sa-*ge* leur en mon-tra un *qui* é-tait
bs bs b5 bs 1s p2 15 b1 15" 1s 12 b1 14 bs b2 p1
beau-coup plus gros. Tous les jeu-n*es* gens u-ni-r*ent* leurs ef-
b4 11 b5 b4 11 p1 15 1s b5 bs 15" p1
fort*s*, et ne pu-r*ent* ja-mais ré-us-sir à le dé-ra-ci-ner : "Mes
b4 p1 15 b5 b1 p1 b2 b5 bs b1 bs b1 bs b2 p1
chers enfan*ts*, leur dit *le* sa-*ge*, il en est ain-si de nos pas-
p1 1s 1s 15" bs b1 bs 1s p1 p2 bs 15 b4 b1
sions : au com-men-*ce*-ment, quand el-*les* ne sont pas en-co-
d b4 b4 1s 1s 1s p1 15 12 b1 1s b4
re en-ra-ci-nées, il est fa-ci-le de les arr-ra-cher, pour peu qu'on
1s b1 bs bs bs p1 b1 bs 15 p1 b1 b1 b2 11 15 12
pren-ne soin de les com-bat-tre ; mais, lors-que, par une lon-
p1 d 15 p1 12 b1 p1 b4 15 b1 b5 12
gue ha-bi-tu-de, on leur a lais-sé pren-dre de pro-fon-des ra-
b1 bs b5 12 15" b1 p1 b2 1s 15 b4 12 b1
ci-nes dans le cœur, il est pres-que im-pos-si-ble de les ex-
bs 1s 15" bs p1 p1 p2 b4 bs 15 p1 p1
tir-per."
bs b2

---

doing it ; but with difficulty enough. At last the wise man shewed them one (of them) which was much larger. All the young men united their efforts and could (never) not succeed in uprooting it. "My dear children, said the wise man to them, it is (thus of it) precisely so with our passions. At the beginning when they are not yet rooted, it is easy to extirpate them, (for a little care that one should take), if we only take a little care to combat them, but when by (a) long habit we have let them take deep root in the heart, it is almost impossible to extripate them."

PRO-PO-SI-TION IM-PIE, PIEUX RE-FUS.

Un *hom*-me d'u-n*e* nais-san-*ce* il-lus-tr*e* a-vait é-té in-ju$_g$-te-
men*t* con-dam-né à mor*t* à la sui-te de trou.bles po-li-ti-*ques*.
Il at-ten-dait l'*h*eu-r*e* du su*p*-pli-*ce*, lorsqu'un de ses pa-rent*s*,

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AN IMPIOUS PROPOSITION—A PIOUS REFUSAL.

A person of illustrious birth had been unjustly condemned to death in consequence of political troubles. He was awaiting the hour of (the) punishment, when one of his relations, having obtained permission to see

ay-ant ob-te-nu la per-mi*s*-sion de l*e* voir, en-tre dan*s* sa pri-son : " Cher a-mi," lui dit-il, "je vien*s* te do*n*-ner u-n*e* derniè-r*e* preu-v*e* de mon a-mi-tié. Non, tu n*e* pé-ri-ra*s* pa*s* d'un sup-pli-c*e* i-gno-mi-nieu*x*. J'ai trou-vé l*e* moy-en de t'en pré-ser-ver. Pren*ds* *ce* *que* *je* t'o*f*-fr*e*."

Et, en di-san*t* ces mo*ts*, il lui pré-sen-ta du poi-son : "Tien*s*, a-jou-ta-t-il, voi-ci un s*e*-cour*s* q*ui*, dan*s* l'an-ti-q*ui*-té, a pré-ser-vé tan*t* d*e* phi-lo-so-phe*s* de la ra-g*e* des ty-rans."

—O mon a-mi ! ré-pon-di*t* le con-da*m*-né, q*u*'o-se*s*-tu m*e* pro-po-ser ! Ou-blie*s*-tu q*ue* *je* suis c*h*ré-tien ? Ai-je droi*t* sur ma pro-pre vie ? Sui*s*-*je* maî-tre de m*e* la ra-vir ? Co*m*-ment o-s*e*-rai*s*-*je* pa-raî-tr*e* en pré-sen-c*e* de Dieu, char-gé d'un tel cri-m*e* ?

—Mai*s*, s'é-cria son a-mi en fré-mi*s*-san*t*, son-g*e* donc à la hon-t*e* d'un sup-pli-c*e* pu-blic !...

La hon-t*e* con-sis-t*e* à vio-ler les loi*s* de Dieu, l'*hon*-neur à les ob-ser-ver. Je s*e*-rai*s* re-bel-l*e* à cet-t*e* loi sain-t*e*, si je

---

him, entered (into) his prison. "Dear friend," said he to him, "I come to give you a last proof of my friendship. No, you shall not perish by an ignominious punishment. I have found the means of saving you from it : take (this which) what I offer you."

And, saying these words, he presented to him some poison. "Behold," added he, "here is a remedy, which, in ancient times, (has) saved so many philosophers from the rage of tyrants."

"Oh ! my friend," replied the condemned *man*, "what do you dare propose to me ? Do you forget that I am *a* Christian ? Have I any right over my own life ? (Am I master) have I the liberty to take it away (from myself) ? How should I dare appear in the presence of God, charged with such a crime ?"

"But," cried his friend, (in) shuddering, "consider then the ignominy of a public execution !"—

"The ignominy consists in breaking the laws of God, the honour in keeping them. I shall be a rebel against that holy law, if, by a crime I

me dé-ro-bais par un cri-*me* au ma-*lh*eur é-cla-tan*t qui* m'es*t* ré-ser-vé. Tu *me* par-*les* des phi-lo-so-*phes* de l'an-*ti*-qui-té. Ils é-*le*-vai*ent* leur â-*me* par la con-tem-pla-tion de leurs pro-pres for-*ces*; les *ch*ré-tien*s* ont un té-moin, et c'es*t* *de*-vant lui qu'il fau*t* vi-vr*e* et mou-rir. Les phi-lo-so-ph*es* me*t*-tai*ent* au rang des cho-*ses* per-mi-*ses* le sui-ci-*de*, par le-quel on se sous-trait au pou-voir des *op*-pres-seurs; la foi *ch*ré-tie*n*-*ne* le flé-tri*t*, et n'es-ti-*me* *que* *le* dé-vou*e*-men*t* *qui* nous sou-met aux vo-lon-tés *de* la Pro-vi-den-*ce*."

Son a-mi a-lors l'em-bras-sa en ver-sant des lar-*mes*. "Je te *re*-mer-ci*e*," lui dit-il, "de cet-*te* der-niè-*re* le-çon *que* ta ver-tu vient de *me* do*n*-ner: ou-bli*e* la ma-*lh*eu-reu-*se* pro-po-si-tion *que* j'a-vais eu la fai-bles-*se* de *te* fai-r*e*. Je *ne* sais si, à mon tour, je n'au-rai point à *me* plain-dre de l'in-jus-ti-*ce* des *hom*-*mes*; mais *ce* *que* *je* te pro-me*ts*, en *te* qui*t*-tant, c'es*t* *que* je n'en-frein-drai ja-mais vo-lon-tai-*re*-men*t* la loi de Dieu."

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were to escape from the dreadful ill which is reserved for me. You tell me of the philosophers of antiquity. They raised their souls by the contemplation of their own strength; (*but*) Christians have a witness *of their actions*, and it is before him that it behoves *them* to live and die. The philosophers placed suicide in the rank of things permitted, *as the means* by which they escaped from the power of oppressors; the Christian faith put it to shame and regards only the devotion which subjects us to the will of Providence."

His friend then embraced him, shedding tears. "I thank you," said he, "for this last lesson which your virtue has just given (comes from giving) me. Forget the wretched proposal which I had the weakness to make to you. I know not whether, in my turn, I may (shall) not have to complain of the injustice of mankind; but (that which I promise you) in bidding you farewell, (it is that I) I promise you this,—that I will never wilfully transgress the law of God."

X

L'ÉXILÉ.

Il s'en allait errant sur la terre. Que Dieu guide le pauvre exilé.

J'ai passé à travers les peuples et ils m'ont regardé, et nous ne nous sommes pas reconnus. L'exilé partout est seul.

Lorsque je voyais, au déclin du jour, s'élever du creux d'un vallon la fumée de quelque chaumière, je me disais: "Heureux celui qui retrouve, le soir, le foyer domestique et s'y assied au milieu des siens!" L'exilé partout est seul.

Où vont ces nuages que chasse la tempête? Elle me chasse comme eux, et qu'importe où! L'exilé partout est seul.

Ces arbres sont beaux, ces fleurs sont belles; mais ce ne sont pas les fleurs ni les arbres de mon pays: ils ne me disent rien. L'exilé partout est seul.

Ce ruisseau coule mollement dans la plaine; mais son murmure n'est pas celui qu'entendit mon enfance; il ne rappelle aucun souvenir à mon âme. L'exilé partout est seul.

Ces chants sont doux; mais les tristesses et les joies qu'ils réveillent ne sont ni mes tristesses ni mes joies. L'exilé partout est seul.

THE EXILE.

He was going wandering over the earth; God guide the poor Exile. I have passed through the people and they have looked upon me, and we have not known each other. The exile is everywhere alone. When I beheld at the close of the day the smoke of some cottage, rising from the bottom of a valley, I said to myself, "Happy is the man who finds again *in* the evening the domestic fireside and sits down in the midst of his *kindred*." The exile is everywhere alone. Where do those clouds which the tempest chases go? It chases me like them, and what does it matter where? The exile is everywhere alone.—These trees and these flowers are beautiful, but they are not the trees nor the flowers of my country; they do not say any thing to me. The exile is everywhere alone. That brooklet flows softly through the plain, but its murmur is not that which

On m'a demandé : "Pourquoi pleurez-vous ?" et quand je l'ai dit, nul n'a pleuré, parce qu'on ne me comprenait point. L'exilé partout est seul.

J'ai vu des vieillards entourés d'enfants comme l'olivier de ses rejetons ; mais aucun de ces vieillards ne m'appelait son fils, aucun de ces enfants ne m'appelait son frère. Lé'xilé partout est seul.

J'ai vu des jeunes hommes, poitrine contre poitrine, s'étreindre comme s'ils avaient voulu de deux vies ne faire qu'une vie ; mais pas un ne m'a serré la main. L'exilé partout est seul.

Il n'y a d'amis, d'épouses, de pères et de frères que dans la patrie. L'exilé partout est seul.

Pauvre exilé ! cesse de gémir ; tous sont bannis comme toi : tous voient passer et s'évanouir pères, frères, épouses, amis.

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my infancy heard, and it recalls no remembrance to my soul. The exile is everywhere alone. These songs are sweet ; but the sorrows and the joys which they awaken are neither my sorrows nor my joys. The exile is everywhere alone.

They have asked me, "Wherefore weepest thou ?" and when I have told them, no one has wept, because they did not understand me. The exile is everywhere alone.

I have seen old men surrounded by children, like the olive tree with its shoots ; but not one of these old men called me his son, not one of these children called me his brother. The exile is everywhere alone.

I have seen young men grasp breast to (against) breast, as if they had wished out of two lives to make but one ; but not one has pressed (me the hand) my hand. The exile is everywhere alone. There are friends, wives, fathers, and brothers only in one's country. The exile is everywhere alone.

Alas ! poor Exile ! cease from lamenting (from "to lament") ; *for* all men are banished like thyself ; all behold fathers, brothers, wives, and

La patrie n'est point ici-bas ; l'homme vainement l'y cherche ; ce qu'il prend pour elle n'est qu'un gîte d'une nuit.

Il s'en va errant sur la terre. Que Dieu guide le pauvre exilé.

Lamennais, Paroles d'un Croyant.

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friends pass away and disappear. *Our* Country is not here below. Man seeks it here in vain, and that which he takes for it, is only a home (of) for a night.

He is going wandering over the earth. God guide the poor Exile.

Lamennais "Words of a Believer."

LE VILLAGE.

Scènes provinciales.

PERSONNAGES.

GEORGE DUPUIS, ancien notaire, soixante ans, le front chauve, l'œil doux et vif; costume un peu arriéré.

REINE DUPUIS, sa femme, cinquante-cinq ans, petite, rondelette, active ; vêtements noirs.

THOMAS ROUVIÈRE, soixante ans; élégance d'un vieux viveur; barbe en éventail; verbe haut, un peu fanfaron.

MARIANNE, vieille domestique.

(La scène se passe dans un bourg du Cotentin.)

Un salon servant de salle à Manger.—Ameublement en vieille tapisserie, style Louis XV.—Au dessus d'un Canapé, une belle pendule de la même époque, en écaille incrustée de cuivre. Entre deux fenêtres, un baromètre. Quelques portraits de personnages poudrés, tenant une lettre à la main.—Sur la Cheminée, une pendule à globe, du plus mauvais style troubadour impérial, deux vases de fausses fleurs. Sur la tablette et sous les globes, nombre de Curiosités d'un goût douteux.

Il est six heures du soir en hiver. George Dupuis, Madame Dupuis et Rouvière sont à table devant un bon feu.—Marianne va et vient pour le service.—Une grosse Chatte blanche cherche fortune autour de la table.

MADAME DUPUIS.

C'est comme je vous le dis, Monsieur Rouvière, je l'ai cru fou,—entièrement fou... A bas, Minette !... Il montait l'escalier *quatre à quatre*,[a] en criant: C'est Tom! c'est Tom Rouvière! c'est ce diable de Tom !... Pardon Monsieur Rouvière, mais

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a Four to four, i. e. *from* four *to the next* four, hence in English four steps at a time.

c'est *son mot*,[1] vous savez ?— Et moi, je *le* suivais *clopin-clopant*[a] *en me tuant*[2] de lui dire que c'était *bien plutôt*[3] M. du Luc avec sa nouvelle calèche,... car je savais *par*[4] Madame Le Rendu que Monsieur du Luc dînait aujourd'hui à Sémonville, et comme il ne traverse jamais Saint-Sauveur sans nous dire *un petit bonjour*,[5] *j'étais bien fondée à croire...*[6]

1 His word, i. e. his favourite word—his way of speaking.
2 Killing myself, to tell him
3 Much rather or much more probably.
4 (Lat. per) through.
5 A short good day.
6 I was well grounded to believe, Eng. I had good grounds for.

DUPUIS.

Mais, ma bonne amie, qu'est-*ce que cela fait à Rouvière*,[b] tout cela ? *Il ne connaît pas plus*[c] M. du Luc que madame Le Rendu, n'est-ce pas ?... D'ailleurs *tu*[d] sais que M. du Luc a ses chevaux et qu'il ne prend jamais la poste ; ce ne pouvait être lui par conséquent.

MADAME DUPUIS.

Enfin, mon ami, j'en étais convaincue, *que veux-tu* ?[e]

DUPUIS.

Allons ! c'est bien, ma chère... Prends donc garde à ta chatte,... elle taquine constamment Rouvière.

MADAME DUPUIS.

A bas, Minette ! Qu'est-ce que c'est donc que ça, mademoiselle ?... Tu m'avoueras toi-même, Dupuis, qu'il était plus

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a Hobbling along, from old French *cloper*, to walk lame ; the form clopin-clopant forming a reduplication, being a kind of onomatopœia expressive of the noise made in walking lame.

b What is it that that makes to Rouvière ? i. e. what matters it to him ? for what makes nothing to a man, he cares nothing about. Compare Scotch "mak." Remark the peculiarity of the French idiom in interrogations, *Qu' est-ce que* vous dites ? What do you say ?

c He does not know any more. Remark that connaître (Lat. cognoscere) expresses a more superficial knowledge than savoir (L. scire), and so connaître is used of persons.

d *Tu* is always used in speaking to relations and intimate friends, *vous* stands more on ceremony.

e What dost thou wish *me to do* ; I cannot help myself. This phrase, uttered in a tone of resignation, has this meaning, but in a tone of interrogation means "What do you want ?"

naturel de m'attendre à voir M. du Luc, notre voisin de campagne, que M. Rouvière, que je ne connaissais pas, et dont tu n'avais pas eu de nouvelles *depuis plus de trente ans*...[1] Là, franchement... j'en fais juge monsieur.

1 Since more than 30 years Eng. for more.

ROUVIÈRE, *évidemment impatienté.*

Vous avez raison, madame,[a] dix mille fois raison !... Mais, madame Dupuis, je crois que vos côtelettes sont panées !

MADAME DUPUIS.

Hélas ! et c'est moi qui ai recommandé à Jeanette de les paner !... J'avais cru faire pour le mieux.

ROUVIÈRE.

C'est une hérésie capitale, ma chère dame ; on ne pane plus les côtelettes,—*de même qu'on ne porte plus de manche à gigot.*[2] Comment, diantre ! la Providence vous accorde une des substances les plus précieuses que l'on connaisse en cuisine,—le pré salé authentique,—le pur mouton de Miels, et vous le panez !... vous osez le paner ! Parbleu ! j'ai fait le tour du monde, mais *il me fallait*[3] venir à Saint-Sauveur-le-Vicomte pour voir paner les moutons de Miels.

2 In the same way as people do not wear any longer leg of mutton sleeves, i. e. bishopsleeves.

3 It behoved me.

MADAME DUPUIS.

Que je suis mortifiée ! un peu de sole, Monsieur Rouvière ? Nous n'avons la poissonnerie qu'une fois la semaine ; mais, comme M. Dupuis, aime beaucoup le poisson, j'ai fait un marché particulier avec un pêcheur de Portbail ; ce qui nous donne un petit plat d'extra *tous les mercredis*[4] ; et *comme*, Dieu merci, *cela se trouvait aujourd'hui mercredi*[5]...

4 All the wednesdays ; Eng. every Wednesday. 5 And as this day found itself to be a Wednesday—Eng. happened to be.

DUPUIS.

Allons ! Reine, c'est bien ! quel intérêt peuvent avoir ces détails pour Rouvière, je te le demande ? *(Avec expansion.)* Dis-moi, Tom, où étais-tu, il y a huit jours,[6] à cette heure-ci ?

6 There are eight days — Eng. a week ago.

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a You have reason. Eng. You are right. So also, avoir faim—soif—froid—chaud—tort, &c. ; to be hungry,—thirsty,—cold,—warm,—wrong, &c.

ROUVIÈRE.

Il y a huit jours, mon ami,... j'étais à Dublin.

DUPUIS.

A Dublin? voyez-vous cela!... Ce diable de Tom!

ROUVIÈRE.

De Dublin à Londres, de Londres à Jersey,—et me voilà.

DUPUIS.

Et c'est à Jersey que t'est venue cette pensée bienheureuse *de relancer au gîte*[a] ton vieux compagnon de jeunesse?

ROUVIÈRE.

Hier matin, mon ami. Il y avait dans le vestibule de mon hôtel une carte de Normandie; *je la parcourais*[1] machinalement en attendant le déjeuner: le nom de ton village;—Saint-Sauveur-le-Vicomte,—a frappé mes yeux.... Tiens! me suis-je dit, Saint-Sauveur-le-Vicomte; mais c'était là, si je ne m'abuse, que demeurait autrefois George Dupuis,... mon ami George! Eh bien! ma foi, s'il vit encore, j'irai lui demander à dîner en passant... *(Il promène ses regards*[b] *sur la table d'un air inquiet.)*

1 Sc. *des yeux*, tan my eyes over.

MADAME DUPUIS, *avec empressement.*

Vous cherchez quelque chose, monsieur Rouvière?

ROUVIÈRE.

Ne faites pas attention[2], je vous en prie... *(Elevant la voix.)* Marianne! N'est-ce pas Marianne que s'appelle votre domestique? Marianne, ma bonne fille, n'auriez-vous pas un citron? cette sole *en réclame.*[3]

2 Do not pay attention, — Eng.: Never mind it.

3 Requires some.

MADAME DUPUIS, *courant à un buffet.*

Attendez, attendez, en voici un.

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a To start game from the cover, hence to rouse up.

b Pro, forward, and mener, to take; hence he carries his looks over the table, i. e. he looks round it. In like manner the French say: se promener à cheval,—en voiture,—en bateau, &c., or: faire une promenade à cheval, &c.

ROUVIÈRE.

Ah ! mille pardons, madame.

MADAME DUPUIS.

Ainsi voilà trente ans, monsieur Rouvière, que vous êtes toujours *par voies et par chemins*[a], comme le véritable juif errant?

ROUVIÈRE.

Positivement, madame.

MADAME DUPUIS.

Oh, *que*[1] je n'aimerais pas cela ! 1 How.

ROUVIÈRE.

Sans doute ; mais moi, je suis un original, vous voyez.

MADAME DUPUIS.

Vous avez dû, monsieur Rouvière, dans le cours de vos voyages, *manger*[b] des choses bien étranges ?

ROUVIÈRE, *mangeant avec suite, tout en parlant.*

Des choses inouïes ! madame.— Ah ! Marianne, ma bonne fille, approchez un peu...Si j'en juge par l'odeur qui se répand ici, *on est en train de*[c] torréfier le café dans la cuisine : généralement, surtout en province, on le brûle trop, ce qui lui ôte la fleur de son arome... Allez donc vite, Marianne, et *dites bien à*[2] Jeannette... n'est-ce pas Jeannette que s'appelle votre camarade ?... dites-lui bien que le café veut être roussi seulement,—roussi, vous entendez. 2 Tell well. Eng. Be sure to tell.

MARIANNE, *à demi-voix en sortant.*

Hon ! il n'aime rien comme un autre, celui-là !

---

a By ways and roads, i. e. always travelling. We say in the same sense : par monts et par vaux, through mountains and valleys.

b Lat., debuisti edere, you must have eaten.

c They are in the way or act of roasting. Eng., they are roasting. The French having no present progressive form as in English, have recourse to this circumlocution, or they employ the verb to be with the preposition à : Je suis en train de lire,—d'écrire, &c , or Je suis à lire,—à écrire.

ROUVIÈRE.

Ma chère dame, il est précisément arrivé à votre volaille l'accident que j'appréhendais pour le café de Jeannette ! elle est trop cuite ou plutôt cuite trop rapidement. Cela est fâcheux, car la bête est de bonne race.

MADAME DUPUIS, *avec désolation.*

Tous les malheurs à la fois ! Je vous demande bien pardon, monsieur Rouvière... mais votre arrivée a été si imprévue... nous avous eu peu de temps devant nous... *De grâce*[1], accordez-nous quelques jours, et vous serez mieux traité, je vous le promets.

1 By favour—Eng. I pray you.

ROUVIÈRE.

Dix mille fois bonne, ma chère dame ; mais à neuf-heures ce soir, sans une minute de délai, *il faut que je roule*[2]... Oui, madame, vous pouvez le dire, j'ai mangé, *chemin faisant*[3], des choses inouies ! j'ai mangé *tour à tour*[4] le kouskoussou sous la tente de l'Arabe,—le curry,—l'incendiaire curry sur les bords du Gange,—à Java, le hideux tripang,—qui est le hareng du pays,—en Chine, *le fameux nid d'hirondelle à l'huile de ricin.*[a]

2 I must roll. Eng. I must be off.

3 Making my journey. Eng. on my way.

4 Turn by turn. Eng. by turns.

MADAME DUPUIS.

O ciel !

ROUVIÈRE.

A Panama, j'ai mangé du singe... Bah !... il n'y a pas un aliment dans la création qui ne *m'ait passé*[5] *sous la dent !*[b]

5 Obs. subj. mood after impersonal verb.

a The famous swallow's nest *added* to oil of Ricinus. The reference is to the nest of a species of swallow, highly prized by the Chinese as a delicacy of the table. L'huile de ricin, castor oil, which is obtained by expression from the seeds of Ricinus communis (Palma Christi). The plant is found native in Greece, Africa, and the East Indies, and is cultivated in the West Indies as well as in North and South America.

Remark the use of à in the sense of *with*, the meaning being cooked with, and not eaten to it. In the same way we say une perdrix aux choux,—un canard aux navets, &c.

b Which has not passed to me under the tooth. Eng., which has not passed under my teeth ; the possessive adjectives mon, ton, son, not being

DUPUIS.

Ce diable de Tom.

ROUVIÈRE.

Aussi, *s'il existe*[1] sous le firmament un convive sans façon, j'ose me flatter que c'est moi... Les Indiens des Montagnes-Rocheuses... ces sauvages sont doués véritablement d'une sagacité extraordinaire !... les Indiens, dis-je m'avaient donné dans leur langue un surnom qui signifiait *textuellement*[2] "l'estomac de bonne humeur"... Toujours content,—facile à vivre enfin !

1 If it exists. Eng. If there exist.

2 Textually, i. e. exactly.

DUPUIS.

Ce diable de Tom !

MADAME DUPUIS.

Acceptez-vous une troisième bécassine, monsieur Rouvière ? Je vois avec plaisir que vous les aimez.

ROUVIÈRE.

Dix mille grâces, madame. Oui, j'aime les bécassines, *je ne m'en défends pas*[3] ; mais celles-ci ont un défaut, je ne puis vous le cacher : outre qu'elles sont trop fraîchement tuées, vous avez négligé *de les faire saupoudrer* légèrement *de poivre fin*[4], ce qui est quasiment indispensable à ce gibier... Ah çà ! excusez ma curiosité, mais rien ne m'a plus *intrigué*[5], je crois, dans tout le cours de ma vie que ce plat que voici sur ce *réchaud*[a]... qu'est-ce que c'est que cela ?

3 I do not defend myself from it, i. e. I confess it.

4 To make *some one* powder them over with fine pepper.

5 Puzzled.

DUPUIS.

Mon ami, *je l'ai fait mettre pour toi*[6] : c'est du macaroni.

6 I have made *some one* put it for you.

ROUVIÈRE.

Du macaroni, ceci ?

---

employed when the sense of the phrase shows of itself to whom the thing belongs. So we say : J'ai mal aux dents,—à la tête, &c. Je me suis cassé le bras,—la jambe, &c.

a A cooking French stove, generally heated with charcoal.

MADAME DUPUIS.

Oui, monsieur Tom,... c'est une attention de George,... *il m'a rappelé*[1] que vous séjourniez souvent en Italie... J'ai envoyé en toute hâte chez l'épicier, qui avait encore *par bonheur*[2] cette petite provision de macaroni, et, en m'aidant du *Cuisinier royal*[a], car Jeannette *en perdait la tête*[3], j'ai essayé de vous l'arranger *à l'italienne*.[b]

1 He has called it back to me. Eng. He has reminded me of it.
2 Luckily.
3 Lost her head for it.—Eng. Lost her wits.

ROUVIÈRE.

A l'italienne ! Mais, ma pauvre chère dame, ça n'a jamais été du macaroni à l'italienne ça,—jamais, jamais !—*Au surplus*[4], c'est peut-être bon *tout de même*[5]... Voyons.

4 After all.
5 All the same

DUPUIS, *après une pause.*

Eh bien ! mon ami ?

ROUVIÈRE, *résolument.*

Mon ami, *autant*[6] mâcher des tuyaux d'orgue ! mais c'est prodigieux ! Ah çà ! c'est donc du macaroni fossile, ossifié... je ne sais pas quoi ! Il faut faire *arrêter*[7] l'épicier qui vous a vendu cela !... *Il doit être affilié à quelque chose !*[8]

6 As well.
7 Apprehend
8 He must be affiliated to some thing.—Eng. belong to some brotherhood.

DUPUIS.

Marianne, vite une assiette à M. Rouvière. Ah ! mon ami, quel triste dîner tu fais là !

ROUVIÈRE, *froidement.*

Tu plaisantes ! Ton vin est exquis *d'ailleurs.*[9]

9 Besides

MADAME DUPUIS.

Moi... je ne sais plus que dire... J'en mourrai de chagrin... monsieur Rouvière, goûtez au moins mon gâteau de riz, je vous en supplie *à mains jointes.*[c]

---

a Title of a cooking book.

b i. e. à la mode italienne, after the Italian style. The noun is always suppressed in such cases. So we say à l'anglaise, à la française, &c.

c With joined hands. Remark that à is always rendered by whatever Eng. prep. suits the sense best : à genoux, *on* the knees ; à pied, *on* foot ; à cheval, *on* horseback ; une tasse à café—à thé, &c., a cup *for* coffee, tea, &c.

ROUVIÈRE.

Très volontiers, madame... dès que j'aurai achevé cette conserve de pois,—qui serait parfaite si on y avait un peu plus *ménagé*[1] le beurre. *(On entend le tintement d'une cloche.)*

1 Spared

MADAME DUPUIS.

Eh ! déjà *l'angélus*[a] ! *(elle se lève)*. Pardon, monsieur Rouvière, je vous quitte pour un instant ; mais je serai revenue bien avant l'heure de votre départ. *(Elle va prendre une mante posée sur un meuble.)*

ROUVIÈRE.

Comment ! vous sortez, madame, *d'un temps pareil*[2] ! Il y a un pied de neige... savez vous cela ?

2 In such weather, temps like Lat. tempus, means both time and weather.

DUPUIS.

Ma femme, mon ami, va tous les soirs à l'église quand l'angélus sonne, *quelque temps qu'il fasse*[b], hiver *comme*[3] été : c'est une habitude de cinquante ans ; tu n'y changerais rien.

3 As well as.

ROUVIÈRE.

Ah ! très-bien... J'espère que vous êtes contente de votre *curé*[4], madame Dupuis ?

4 Vicar opp. of Eng. as *vicaris* means Curate.

MADAME DUPUIS.

Oh ! oui, monsieur ; c'est un si digne homme ! Tenez, si vous nous restiez seulement vingt-quatre heures, nous l'avons demain à dîner ; vous ne regretteriez certainement pas d'avoir fait sa connaissance.

ROUVIÈRE.

J'en suis persuadé, madame Dupuis, je vous assure ; mais ce sera pour une autre fois.

---

a L'angelus—the commencement of a Rom. Cath. prayer, said at certain hours three times a day in some parts of France on the ringing of a church bell.

b Whatever weather *it is* that it makes. Eng. In any kind of weather. Remark that the French employ the verb *faire* when *il* is the nom., but *être* when *temps* is the nom : Il fait froid ; Il fera chaud ; but le temps est froid—chaud, &c. Observe also that "quelque" governs the subj. mood.

MADAME DUPUIS.

George, insiste encore, je t'en prie, et n'oublie pas surtout que M. Rouvière m'a promis de goûter mon riz... Ah ! monsieur Tom, je vous recommande aussi mes confitures... Je les fais moi-même, et c'est une de mes petites prétentions... *Au revoir*[a], mon cher monsieur.

ROUVIÈRE.

Au revoir, madame, au revoir. *(Madame Dupuis sort.)*

ROUVIÈRE.

Ah ! ah !... hem ! hem ? voyons donc ce riz.—Elle est *un peu dévote*[1], ta femme, hein ?

1 A little enthusiastic

DUPUIS.

Oui, un peu... mais d'une dévotion qui n'a rien de gênant pour *son entourage.*[2] Elle me laisse, moi, bien tranquille dans ma *tiédeur.*[3]—Bois donc, mon ami, tu ne bois pas ! *(En baisant les yeux.)* Dis-moi, Tom, tu l'as trouvée *fièrement*[4] provinciale, ma femme, n'est-ce pas ?

2 Family circle

3 Religious indifference.

4 Dreadfully

ROUVIÈRE.

Mais non, mais non.

DUPUIS.

Si fait.[b] Que veux-tu ? elle n'est jamais sortie de son *trou !*[5]... Et puis, ton arrivée *lui avait monté tête*[6], je crois... Elle ne savait plus ce qu' elle disait... Elle parlait *à tort et à*

5 Lair as a small place is called by the inhabitants of a large town

6 Had gone to her head, i. e. had excited her

---

a A familiar parting phrase, abbreviation of *au plaisir de vous revoir*, to the pleasure of seeing you again. For a long separation *adieu* is employed; for a very short one à bientôt. We also say à demain, à lundi, &c.

b Lit. So made *up in your mind*, though you say not; hence the phrase comes to be a strong affirmative and equivalent to "Oh ! yes you did." *Si* is employed instead of *oui* (1), strongly to deny anything, and (2) as an answer to a negative interrogative, as Q. : Vous n'aimez pas votre père. A. : *Si*, where *si* is a very strong affirmative. N'êtes vous pas allé à Paris ? *Si*, Yes, *I have.*

travers[1], *patati patata*[2]: c'était *un chapelet de commérages*[3] *à dépendre les oreilles.*[a]

1 At random
2 Onomatopœia expressing the noise made by a person who speaks rapidly and at random.
3 String of gossip.

ROUVIÈRE.

Mais *pas du tout.*[4]

4 Not at all.

DUPUIS.

Si fait parbleu !... Ne le nie pas... tu en étais *agacé* ![5] Moi aussi, du reste... Il semblait qu'elle eût fait vœu de se montrer à toi *sous ses côtés les plus défavorables*[6]... J'enrageais d'autant plus qu'elle en a de bons,—et à l'occasion d'admirables... Pauvre femme.

5 Annoyed.
6 Under her most unfavourable sides—Eng. under her most unfavourable point of view.

ROUVIÈRE.

Je n'en doute pas le moins du monde, mon ami... son riz était excellent, *tiens !*[7]

7 Come.

DUPUIS, *violemment à la chatte.*

A bas ! Minette. Je ferai noyer cette infâme bête ! *(A Marianne, qui vient d'entrer.*[b]*)* Emmenez ce chat. S'il rentre ici, je le jette par la fenêtre.—Apportez le café, et vous nous laisserez.

MARIANNE.

Allons ! *viens-t'en*[8] ma pauvre blanchette, puisque les messieurs de Paris *ne veulent pas de toi.*[9] *(A demi-voix en sortant.)* Hom ! Il bouleverse tout dans la maison, *cet Ostrogoth-là !*

8 Come along. familiar vulgarism.
9 Wish *nothing* of you—English, dont want you.

ROUVIÈRE, *il a pris les pincettes et fourrage dans la cheminée en fredonnant.*

O bell'alma innamorata—O bell'alma innamorat ![10]... Vous n'avez pas de théâtre à St. Sauveur, *vous autres ?*[11]

10 *O beautiful soul in love.*
11 You others Eng. You fellows.

a To take down the ears. The meaning is *to make you wish* to take down the upper part of your ear, so as to cover the aperture and so prevent hearing.

b Who comes from entering, i. e. who has just entered. Remark that de, à, pour, and generally every preposition, except en, govern the present infinitive.

c *Ci* here and *là* there, are joined with the noun for the sake of emphasis, when it is preceded by ce.

DUPUIS.

De théâtre ? *Tu es bon là* [1], toi !... Nous avons le théâtre de la foire, tous les ans, à la *mi-carême.* [2]

1 You are good there,— Eng. That is good.
2 In the middle of lent.

ROUVIÈRE.

Diantre, c'est dur !... Et qu'est-ce que vous faites donc de vos soirées ?

DUPUIS.

Heu ! l'hiver, nous bavardons *au coin du feu* [3] ; nous faisons *un piquet* [a], ma femme et moi,—*ou bien* [4] un whist avec les voisins...

3 At the corner of the fire, Eng. By the fireside.
4 Or.

ROUVIÈRE.

Aïe !... Et avec le curé, *j'en ferais serment ?* [5]

5 I would make oath of it Eng. I'll take my oath.

DUPUIS.

Et avec le curé quelquefois, oui. L'été, j'arrose un peu dans mon jardin... Ensuite, nous nous promenons sur la route, *jusqu'au* [b] haut de la côte,—ou bien dans le petit bois qui borde la rivière... et puis, *on se couche* [c] de bonne heure ici !

ROUVIÈRE.

Hum !... c'est moral, tout cela ! *(Un moment de silence. Marianne achève le service et sort.)*

DUPUIS.

Enfin nous voilà seuls ! *Je puis te serrer la main* [d] à mon aise, mon cher Tom, mon vieux camarade ! Mais bois donc, Tom, tu ne bois pas ! Tu vas me dire ce que tu penses de cette eau-de-vie-là, mon *gaillard !* [6]... A ta santé, mon ami !—Sais-tu qu'il y a trente-cinq ans *que nous ne nous étions vus !* [7]

6 Jolly fellow
7 That we have not seen ourselves,—Eng. Since we have been each other

---

a A French game at cards. *b* As far as, from Lat. usque ad.

c *People* lay themselves down, i. e. go to bed. Se coucher, probably from the Lat. collocare, to compose ; hence to compose oneself, i. e. to sleep, and by extension of meaning, to go to bed. Coucher by itself means to lay down. The French never employ *dormir*, except in the sense *to be asleep.*

d To squeeze your hand ; Eng. to shake hands with you. The meaning is, we can now enjoy each other's company without interruption. We say also *donner une poignée de main,—presser la main.*

Oui, parbleu ! il y a trente-cinq ans, ou *peu s'en faut* [1], que nous nous serrions la main—rue Montmartre,—dans la cour des messageries,—en nous jurant amitié et correspondance éternelles... La correspondance *s'éteignit* [2], *comme de raison* [3], au bout de deux ans ;... mais l'amitié couva sous la cendre... *Gentille* [4] eau-de-vie que tu as là !

1 Or wants little of it — English, Very nearly.

2 Died away.
3 As a matter of course.

4 Nice.

DUPUIS.

Elle est *dans ton sentiment* ? [5] bravo ! - Eh ! ma foi, il y a encore, de bons moments dans la vie, Tom, avoue-le !

5 In your esteem — Eng. To your mind.

ROUVIÈRE.

A qui le dis-tu [6], mon garçon ?

6 To whom do you say it ? I. e. I feel it as much as you.

DUPUIS.

Au fait [a], qui le saurait mieux que toi, *Joconde* ? [7] Mais tu as donc signé un *pacte* [8] avec le diable, Tom ! tu n'as pas changé ! tu es reste jeune et superbe... " J'étais jeune et superbe !" te rappelles-tu comme *Talma* [b] disait cela ?... Tu as de la barbe et des moustaches comme un lion de *l'Atlas* [c]... Tu ressembles à Henri IV... Bois donc, mon ami.

7 From Latin jucundus, pleasant, merry.
8 Agreement

ROUVIÈRE.

Cher vieux George, va. *(Posant ses condes sur la table et prenant un ton confidentiel.)* Ah ça ! quelle idée as-tu *eue* [d], toi, de t'enterrer dans ce *bailliage* [e], voyons ?

DUPUIS, *serieux tout à coup.*

Tu me trouves rouillé, hein ?

ROUVIÈRE.

Non, non ; mais quelle idée as-tu eue, dis-moi cela, entre nous ?

---

a To the fact, i. e. when I go to the fact ; hence, after all.

b A celebrated French tragedian, who flourished in Paris 1763-1826.

c The Atlas mountains lie to the North-west of Africa, and lions are numerous in their neighbourhood.

d Remark that the past part. is fem. sing. agreeing with its acc. case (idée), as it always does.

e A Bailiwick, or district under the supervision of a bailiff.

DUPUIS.

Si fait, je suis rouillé, je le sens bien. Ah mon ami, c'est que la province n'est pas un *vain mot* ![1] *Elle n'a pas volé sa réputation*[2], la misérable !... Je la compare volontiers à ces sources d'eaux thermales qui vous prennent un animal vivant, et vous rendent une pétrification... Quelle idée j'ai eue, dis-tu ? Eh ! mon ami, qu'est-ce que la vie ? *un enchaînement de hasards*[3], un fatal engrenage qui s'empare de vous dès la naissance, et *qui vous pousse de filière en filière*[a] jusqu'à la tombe !... Voici le rhum, mon ami.

1 Empty word

2 It has not stolen its reputation, i. e. it well deserves it

3 A series of hasards.

ROUVIÈRE.

As-tu coutume[4] de t'abandonerer tous les soirs à des libations aussi prolixes, Georget ?

4 Have you the custom — Eng. Are you accustomed.

DUPUIS.

Jamais, mon ami. C'est pour te faire honneur.

ROUVIÈRE.

Aussi je me disais... Ceci est le rhum, n'est-ce pas ? Bon, continue ton *odyssée*.[b]

DUPUIS.

A Paris, comme tu sais, j'étais *en passe d'un assez bel avenir*[5] : j'allais acquérir, aux conditions les plus avantageuses, *le cabinet de cet avocat à la cour de cassation*[6] chez qui je travaillais.— Je viens ici pour affaires de famille, *comptant*[7] y rester trois mois au plus ;... mais, oui-dà ! quand une fois la province *vous a mis la main au collet*[c], elle vous tient bien...

5 In the *right* way *to secure* a rather brilliant future.

6 The study of this lawyer of the court of appeal.

7 Counting, i. e. calculating upon.

Et l'avare Achéron ne lâche point sa proie !

---

a This striking metaphor is derived from the mode of manufacturing iron wire, which is made to pass through a series of holes at a red heat, each successive hole being smaller than the preceding, until the wire is reduced to the required tenuity.

b The far famed poem of Homer. The meaning is, continue your poem, or, go on with the poetic style in which you have been indulging.

c Has put her hand to your collar, i. e. has got hold of you.

Bref, je me laissai surprendre au charme... grossier sans doute, mais quotidien, mais incessant, de cette existence provinciale ; j'en savourai, à *mon insu*[1], le futile bien-être[2], les molles habitudes, la douce monotonie : sans défiance contre des séductions si minces qu'elles en étaient imperceptibles, je m'en trouvai un beau jour enveloppé comme d'un réseau de fer ; j'y demeurai captif !

1 In my ignorance, i. e. unconsciously.
2 Well being, or, easy style of living.

ROUVIÈRE.

Oh ! oh ! madame Dupuis, j'imagine, a bien quelque chose à réclamer dans ce dénoûment-là ?

DUPUIS.

Mon ami, tu me croiras ou tu ne me croiras pas, mais elle était charmante. De plus, j'avais encore ma vieille mère, et c'était pour elle une vive satisfaction que de me voir me fixer ici. Enfin je me mariai : j'achetai *l'étude*[3] de mon beau-père, et tout fut dit.—Prends donc un peu de mon kirsch[a], Tom.

3 Study or office, i. e. his business.

ROUVIÈRE.

Tout à l'heure.[4] Mais, dis-moi, tu n'es pas resté *claquemuré*[5] de puis trente-cinq ans dans la Vicomté de Saint-Sauveur, *j'aime à croire.*[6] Tu as fait *pour le moins*[7] ton tour de France ? Tu vas quelquefois à Paris ?

4 All at the proper hour,—Eng. Presently
5 Imprisoned, confined.
6 I love to believe—Eng. I am inclined to think.
7 For the least Eng. At least.

DUPUIS.

Ne me parle pas de cela. J'ai fait mon tour de France dans mon jardin, et je n'ai pas vu Paris depuis notre séparation.

ROUVIÈRE.

Comment, diable !... mais tu avais la passion des voyages autrefois ?

---

a Kirsch or Kirsch-Wasser, *cherry-water*, a word borrowed from the German, and applied to a species of fermented liqour, obtained from the juice of cherries.

DUPUIS.

Eh ! je l'ai toujours, mon ami ; mais *qu'y faire ?* [1] Quand je me mariai, mon projet était de vendre mon étude au bout de quinze ans, après avoir réalisé quelques économies. Je comptais alors *mener* [a] ma femme à Paris,—et de là aux Pyrénées... C'était ma manie de voir les Pyrénées... et puis voilà une fille qui nous arrive après cinq ans de mariage.

1 What to do to it. — Eng. What am I to do to *satisfy* it.

ROUVIÈRE.

Tu as une fille, toi ?

DUPUIS.

Pardi ! je suis grand-père... Eh bien ! il a fallu garder mon étude dix ans de plus pour doter convenablement cette enfant. Quand j'ai eu vendu... peuh ! j'étais vieux... Je suis resté dans mon fauteuil !... Je te l'ai dit, c'est un enchaînement de fatalités *que ma vie.* [2] — Si nous faisions un petit punch, mon ami ?

2 Sc. a etc, that my life has been.

ROUVIÈRE.

Va [3] pour le petit punch !... Ah ! tu as une fille ? et tu l'as bien *mariée* [b], j'espère ?

3 Go in—familiar.

DUPUIS.

Mais *fort passablement.* [4] Elle a épousé un sous-préfet. [c]

4 Very fairly.

ROUVIÈRE.

Un sous-préfet ! mule du pape !... Tu mets trop de citron.

---

a To take, to conduct. Remark that this or conduire is the prope word to use in such cases, and not *porter*, to carry, or *prendre*, to seize

b Remark that *marier* in French means only to give in marriage, so *un père marie sa fille ; un ministre marie les époux.* To marry (of matrimonial alliance) *se marier avec* or *épouser* ; so we say *Il se marie avec sa cousine* or *il épouse sa cousine.*

c A government official. The *préfet* governs the department, and the *sous préfet* the *arrondissement* or district.

DUPUIS.

Tu crois ?... *Or çà* [1], Tom, éclaircis-moi un mystère : comment ta modique fortune a-t-elle pu défrayer, pendant près d'un demi-siècle, ce vagabondage grandiose que tu mènes à travers le monde ?

[1] Now then.

ROUVIÈRE, *s'échauffant.*

Mon ami, j'avais *dix mille livres de rentes en terres :* [a] je commençai par transmuter mon patrimoine en billets de banque, ce qui doubla mon revenu ; puis je plaçai tout à *fonds perdu* [b], ce qui le tripla. Affranchi alors de toute considération étroite, de tout lien de famille, de toute entrave sociale,—citoyen de l'univers,—libre comme l'oiseau du ciel, je m'élançai dans l'espace !... *Je te porte un toast* [c], ami George. Hop ! hop ! hourrah !

DUPUIS.

Ce diable de Tom ! Eh bien ! c'était énergique ! c'était grand !

ROUVIÈRE.

Je consacrai ma jeunesse aux aventures lointaines, réservant pour mon âge mûr les moindres fatigues.—Mon pied, ce pied *que voilà* [2], ce pied qui touche le tien sur ce tapis, George, a croisé sa trace avec celles du tigre et de l'éléphant sur le sol de l'Inde. J'ai suivi ces *rôdeurs* [3] formidables dans leurs forêts de bambous, hautes et solennelles comme des cathédrales.

[2] Ce pied que tu vois là.

[3] Wanderers.

DUPUIS.

C'était vivre cela, morbleu !

ROUVIÈRE.

Deux ans plus tard, j'arrivais à Canton. Quelle arrivée, mon ami ! C'était au milieu d'une splendide nuit d'été. On

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a 10,000 francs of rents in land, i. e. income from landed property. Observe that *livres* without *sterling* means francs.

b To *where the* capital *is* lost. Eng. Into the sinking fund.

c I carry *the glass to my mouth drinking* a toast to you ; Eng. I drink your health. We say also *à votre santé* or *je bois à votre santé.*

célébrait l'avénement du céleste empereur. Notre canot avait peine à se frayer passage à travers les jonques et les bateaux de fleurs pavoisés de lanternes innombrables ; des feux de mille couleurs se réfléchissaient dans le fleuve avec les étoiles, et nous apercevions au loin sur les rives miroiter les temples de porcelaine !

DUPUIS.

Spectacle féérique ! Heureux Tom !

ROUVIÈRE.

Je t'épargne les transitions.—De la Chine, je cinglai vers les Amériques. J'y voyageai plusieurs années, descendant du nord au sud des Savanes aux pampas, des grands bois austères du Canada aux riantes forêts du Brésil, tantôt à pied, tantôt à cheval, plus souvent en pirogue.—Mon plus long séjour fut au Pérou. Je ne pouvais *m'arracher de*[1] cette coquette ville de Lima !... (*avec discrétion*) Hum ! j'avais pour cela des raisons.

[1] Tear myself away from.

DUPUIS.

Ah ! traitre ! ah ! bandit !

ROUVIÈRE.

Et puis, j'étais devenu *joueur*.[2] Tu te figurerais difficilement, George, l'attrait d'une *table de jeu*[3] dans cette patrie des galions, Il semble que l'on ait secoué sur le *tapis*[4] un de ces arbres merveilleux qui s'épanouissent dans la légende Orientale. On y voit peu ou point de *monnaie*[a] régulière ; mais l'éclat fauve du lingot s'y mêle au scintillement des paillettes d'or, le feu du diamant à la clarté lactée des perles ; tous les trésors, *ravis de la veille à l'océan*[b] ou à la terre, se

[2] Gambler.

[3] Gaming table.

[4] Here table cover, general. or a carpet.

a The French *monnaie* is employed for change as well as money ; so *la monnaie de vingt francs*, change for 20 francs. *Argent* means both silver and money, (compare Scotch *siller*).

b Ravished from (Eng. on) the day before *that which belonged* to the ocean, i. e. ravished on the previous day from the ocean.

heurtent et se combattent sous vos yeux dans un pêle-mêle fulgurant. On demeure là des nuits entières, des nuits qui sont des minutes, le regard fasciné, la cervelle en fusion, passant vingt fois entre deux soleils du trône de Rothschild au fumier de Job : on y devient chauve, on y devient fou, mais on y sent fortement l'existence !

DUPUIS.

Eh ! sans doute, voilà... Et moi qui n'ai jamais joué que mon *galopin de whist*[1] à un sou la fiche... Malédiction ! Mais poursuis, Tom, tu m'électrises !

1 Good for nothing whist.

ROUVIÈRE.

Tout finit, comme tu sais. Dans un jour de tristesse, je m'embarquai sur un baleinier américain qui allait faire campagne dans les parages du pôle austral. Je touchai de la main les froides bornes de notre univers ; je vis sur leurs *socles de glace*[2] ces morses à figure humaine, accroupis et rêveurs comme les sphinx de Thèbes. Au milieu de ces limbes silencieux, dont tous les aspects sont étrangers à la vie terrestre, j'éprouvai les sensations d'un monde différent. J'eus l'illusion, en quelque sorte posthume, d'une planète nouvelle. Je vis là, *si je ne me trompe*[3], des jours et des nuits comme on en doit voir dans notre pâle satellite. Que te dirai-je, mon ami ? Après trois annees autres également bien remplies, je me trouvais à Rio-Janeiro, *d'où je fis voile*[4] pour l'Europe, ayant décrit avec le bout de ma canne toute la circonférence du globe.—Ainsi *se passa*[5] ma jeunesse.

2 Icebergs.

3 If I do not deceive myself —Eng. If I am not mistaken.

4 Whence I set sail.

5 Passed itself. Eng. was spent

DUPUIS.

Mon ami, *il n'y a pas de roi*[a] qui ne doive te l'envier ! Et depuis lors, Tom !

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a Remark that after a transitive verb, accompanied with a negative, we employ *de* and not *un*.

ROUVIÈRE.

Depuis lors, je n'ai plus voyagé. Je me suis promené,— d'abord sur la Méditerranée... Bah ! il me semblait être sur *le bassin des Tuileries* ![1]—J'en ai visite tous les rivages. Peu à peu, *à mesure que l'âge est arrivé* [a], j'ai restreint mon cercle, et maintenant je réside en Europe, allant de ville en ville, suivant l'attrait du moment ; l'Europe, mon cher, mais *elle est à moi !* [b] c'est ma propriété, mon domaine ! Toutes les fêtes qu'y donnent les hommes ou la nature, c'est à moi qu'ils les donnent ! C'est pour moi que Naples a son golfe et son théâtre Saint-Charles, Paris ses boulevards et *Rachel* [c], Madrid son *Prado* [d], et ses Combats de taureaux ! C'est pour moi qu'on vient de faire l'exposition de Londres ! *Evviva la libertà* ! À boire !

1 The pond of the Tuileries.

DUPUIS.

Tom, tu étais né avec du génie ! Mais tu ne m'as rien dit des femmes, mon ami ? Tu as dû cependant en voir de magnifiques ! A Rome, par exemple ! ce beau type romain, ces brunes moissonneuses de *l'Agro romano ?*

ROUVIÈRE, *légèrement.*

Oui, oui ; mais dans le Translévère surtout.

DUPUIS.

Et en Asie ?...à Smyrne ?...Tu es allé à Smyrne ? les admirables filles d'Ionie, avec des séquins dans les cheveux... tu les a vues ?

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a In proportion as age is come *to me*, i. e. whilst I was growing old.

b It is to me ; Eng. It is my own. Observe that *est à moi* is used instead of *est la mienne*, imitated from the Latin *est mihi.* The French never employ the possessive pronoun after être, but always the personal pronoun with à. Thus : C'est a moi,—a toi,—a lui, &c.

c A celebrated French tragedian actress.

d The famous public promenade.

ROUVIÈRE.

Oui, oui, je leur ai même parlé.

DUPUIS.

Et les monuments, Tom, tu ne m'en as rien dit *non plus ?*[1] l'Alhambra, le Colisée, le Parthénon ?

[1] Either.

ROUVIÈRE.

Bah ! des amis à moi, tout cela ! je ne t'en dis rien, parce-que *cela traîne partout.*[2] Tout le monde a vu ça (*un moment de silence*).

[2] *The knowledge of them* lingers everywhere. Eng. Everybody knows them.

DUPUIS, *frappant violemment sur la table.*

Quel misérable je suis ! (*Il se lève, enfonce ses mains dans ses poches et marche à travers le salon.*)

ROUVIÈRE.

Eh bien ! *qu'est-ce qui te prend ?*[3]

[3] What takes you.—English What is the matter with you.

DUPUIS.

Ah ! Tom ! Tom ! la rougeur me monte au front, quand je compare à la destinée que tu as su te faire celle que j'ai subie ! Tandis que ton cœur comptait chacun de ses battements par quelque noble ou gracieuse émotion, le mien marquait stupidement les heures comme une horloge de cuisine ! (*Il s'arrête.*) Car enfin *est-ce que j'ai vécu*[a], moi ? Fi donc ! Je suis né, j'ai dormi et j'ai mangé, *voilà tout !*[4] Aussi qu'est-il arrivé ? Je me suis éteint, *je me suis raccorni ;*[5] je suis descendu dans l'échelle des êtres au niveau *du crétin des Alpes*[b]... du coquillage... du mollusque !

[4] That is all.

[5] Shrivelled up.

ROUVIÈRE.

Allons ! allons ! tu vas trop loin. Si tu ne possèdes *plus*[6]

[6] Any longer.

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a Is it that I have lived ; Eng. Have I been living. Remark the peculiar form of French interrogation *est ce que.* It is a strengthened form and here equivalent to a rebuke ; hence we say : Est-ce que je vous parle ? Est-ce que je vous entends ? &c.

b A term applied to a half idiot and deformed race, found among the Alps and Pyrenees.

tout-à-fait la même verdeur d'imagination, la même vivacité d'esprit que je t'avais connues autrefois...

DUPUIS.

Ah ! ah ! tu l'avoues donc enfin, tu me trouves rouillé !

ROUVIÈRE. (*Il se lève, allume un cigare, s'adosse à la cheminée et dit en brossant ses moustaches de la main.*)

Écoute, George, je serai franc.—Tu sais que *je le fus toujours.*[a]—Mon impression, lorsque j'ai mis le pied dans ta demeure, a été sinistre. J'y ai respiré je ne sais quelle vague odeur de nécropole. J'ai cru pénétrer dans une de ces habitations d'un autre âge *reconquises*[b] sur la mort par la patience de l'antiquaire. — Pendant qu'on était allé t'avertir, je regardais, avec une sorte de curiosité hébétée, ces meubles, ces tableaux, ces tentures dont la propreté morne semble attendre la vitrine d'un musée : je me rappelais ta délicatesse d'esprit, ton élégance de mœurs, ton goût éclairé des arts, et je ne pouvais absolument concilier cette brillante image qui m'était restée de toi avec l'existence maussade et plate dont les *témoignages*[1] attristaient mes yeux. Tu es entré alors ; je t'ai vu.—Tu m'as parlé... Ma vue, mon jugement étaient-ils altérés par les préoccupations auxquelles tu me trouvais en proie ? Je ne sais... mais ton langage m'a surpris... ton front même m'a paru rétréci — J'ai essuyé une larme furtive,—et j'ai murmuré malgré moi, comme j'eusse fait devant ta tombe : voilà donc tout ce qui reste de mon ami !—Je ne t'offense pas, George ?

1 Proofs.

DUPUIS.

Non, Tom, non. J'avais d'ailleurs le sentiment de ma de-

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a I was always (it) so. Remark the usage of *le* replacing an adjective.

b Remark that the past part. of a verb, when employed without an auxiliary, is treated as an adjective and made to agree in gender and number with its noun.

cadence.[1] Je m'en doutais du moins, et ce doute était insupportable. *J'aime*[2] mieux la certitude.

1 "Falling off."
2 I like.

ROUVIÈRE.

Parlons d'autre chose, mon ami.—Tu as vendu ton étude ? et que *comptes-tu faire*[a] maintenant ?

DUPUIS.

Que veux-tu que je fasse ?[3] j'achèverai de mourir !

3 What do you wish that I should do ?—Eng. What am I to do ?

ROUVIÈRE.

Eh ! parbleu ! ressuscite plutôt ! Causons sérieusement, George. Tu t'etais, en te mariant, créé des devoirs ; tu les a remplis jusqu'au bout : c'est très-bien !—Mais aujourd'hui ta position est faite ; l'avenir de ta femme, celui de ta fille, sont largement assurés... Qu'est-ce qui t'empêche pendant deux ou trois ans de te replonger dans le courant de ton siècle et d'y retremper tes facultés ? Tu sais de quel air miraculeux on voyage à présent : en deux ans, te dis-je, tu peux parcourir l'Europe et même *pousser une pointe*[b] en Asie... Tu peux recouvrer au contact des plus radieuses créations de la nature et des arts toute la fraîcheur et tout le mouvement de ta pensée... Tu peux assouvir ces regrets qui te rongent le cœur et qui abrégent tes jours ! en deux ans, pas davantage ! Et maintenant, si tu préfères le suicide *à outrance*[4], libre à toi !

4 At last.

DUPUIS.

Eh ! mon ami, quelle apparence y a-t-il que j'aille, à mon âge, *m'embarquer*[5] seul par les chemins comme un écolier ?

5 To travel.

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a Intend to do. Lit. count to do. Remark the use of *compter* for *intend*. It is the only French verb denoting to intend, though we can say *avoir l'intention de*.

b To accomplish an intention *of going* to Asia, i. e. to take a trip to Asia.

ROUVIÈRE, *allant à lui.*

Est-ce qu'il s'agit de[1] s'embarquer seul ? Ne suis-je pas là ? Est-ce que je ne mets pas à ta disposition mon expérience, ma chaise de poste, mon domestique,—tout ce que je possède enfin ?

1 Is it in question of, &c. Eng. It is not a question of starting alone.

DUPUIS.

Comment ! Tom, vraiment ? tu m'accompagnerais partout ? (*Ils se mettent en marche côte à côte à travers le salon.*)

ROUVIÈRE.

Mais je te conduirai par la main, mon garçon ! je t'épargnerai les guides, les ciceroni et toute la vermine familière du touriste. Ne me remercie pas, cela m'enchante. Tes impressions raviveront les miennes. Et puis n'est-il pas délicieux, George, de terminer tous deux la vie comme nous l'avons commencée, *confondant*[2] nos aventures, nos plaisirs, nos cassettes ? Allons ! c'est entendu, hein ?

2 Joining together.

DUPUIS.

Je t'avoue, mon ami, que jamais projet ne m'a souri davantage ; mais...

ROUVIÈRE.

Point de mais, c'est entendu ! Nous irons attendre la fin de l'hiver à Paris : pour prendre patience, tu auras les musées, les spectacles... je te mènerai dans les coulisses... tu entendras Alboni, Cruvelli... Tu aimais la musique autrefois ?

DUPUIS.

Je l'aime toujours, mon ami ! *je joue* même encore *de la flûte.*[a]

ROUVIÈRE, *entraîné.*

Eh bien ! tu emporteras ta flûte... Qu'est-ce que je disais donc ? Ah ! l'hiver à Paris,—c'est convenu ; mais dès les

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a I play from the flute, Eng. *on.* Remark the use of *de* in such cases as this—to play, &c. Thus we also say *toucher du piano, pincer de la harpe, de la guitare, &c.*

premiers jours du printemps, si tu m'en crois, nous franchirons les Pyrénées : nous passerons trois mois dans la Péninsule... nous profiterons de l'été pour visiter les capitales de l'Allemagne... et nous redescendrons en Italie par Trieste et Venise... Que dis-tu de ce plan ?

DUPUIS, *il s'arrête.*

Je dis... (*avec décision*) qu'il m'ouvre le ciel ! donne-moi un cigarre !... je dis que tu as raison,—que j'ai assez longtemps vécu pour les autres... que j'ai fait dans ma vie une part suffisante au sacrifice ! Eh ! morbleu, on a aussi des devoirs envers soi-même. (*Il lance d'énormes bouffées de fumée.*) On doit compte à la Providence des dons, qu'on en a reçus ! L'intelligence,—l'imagination,—le sentiment du beau, sont des bienfaits qui obligent, Tom ! c'est une honte, c'est un crime digne des sauvages *que*[a] de laisser périr ces flammes sacrées sous l'éteignoir !

ROUVIÈRE.

Eh ! *à la bonne heure* ![1] je retrouve mon George !... Ah çà ! mon ami, battons le fer pendant qu'il est chaud !... (*Il appelle.*) Marianne !

1 To the good hour; timely said, i. e. all right then.

DUPUIS, *baissant la voix tout a coup.*

Chut ! chut ! qu'est-ce que *tu lui veux*[2] donc ?

2 You wish *to* say to her.

ROUVIÈRE.

Mais je veux la prévenir de ton départ, afin qu'elle s'occupe de ton petit bagage... Marianne !

DUPUIS.

Chut ! chut !... mon ami ? est-ce que nous allons partir ce soir ?

ROUVIÈRE.

A neuf heures...J'ai commandé les chevaux pour neuf heures, tu sais bien.

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a The use of *que* here is redundant, but is by no means of uncommon occurrence; it is a *Gallicism*. Thus we say: *Quel plaisir que de revoir sa patrie !*

DUPUIS.

Oui, oui, je le sais... mais la nuit menace d'être diantrement rude... il fait un froid de Sibérie... il me semble que nous pourrions sans inconvénient attendre à demain matin.

ROUVIÈRE.

Oh ! écoute, si tu as peur d'une *onglée*[a] et d'une nuit en voiture, enfonce ton bonnet sur tes deux oreilles, couche toi et ne me parle plus de voyager !

DUPUIS.

Mon ami, je n'ai peur de rien, ni de personne ; mais la vérité est que cette grande hâte me déconcerte un peu. J'avais compté sur deux ou trois jours pour *me retourner*[1]—pour faire mes préparatifs...

1 Turn myself round, i. e. to turn it round in my mind.—Eng. Think it over.

ROUVIÈRE.

Quels préparatifs ? Il te faut une malle et un peu de linge ; tu as une heure pour cela, c'est assez. Si tu n'as pas d'argent, j'en ai. Voyons, pas d'enfantillage, George ; si tu différes ton départ *de deux ou trois jours*[2], il est clair, pour toi comme pour moi, que tu ne partiras pas. Je n'ai pas besoin de te dire quelles influences, quels obstacles amolliront ton courage et ruineront ta résolution. *Quoi qu'il en soit*[3], en pareille circonstance, il faut trancher dans le vif ou renoncer...

2 From two or three days. — Eng. For.

3 However it may be.

DUPUIS, *après un moment de réflexion.*

Tu as encore raison... *Touche là*[4], Rouvière ; je suis ton homme.

4 Touch there se. ma main.

ROUVIÈRE.

Mar...

DUPUIS, *vivement.*

Non n'appelle pas Marianne... c'est inutile. Je sais mieux qu'elle ce qui m'est nécessaire. *Je ferai*[5] ma malle moi-même,

5 Make up my trunk. — Eng. Pack.

a A numbness of the fingers, from Lat. ungula (unguis), a nail ; the sensation of numbness arising from cold, being felt for the most part in the region of the nails.

sitôt que ma femme sera rentrée. (*Il regarde à la pendule.*) Huit heures... elle ne peut tarder beaucoup maintenant... Eh bien! quoi? c'est un moment à passer... un triste moment, j'en conviens... mais après tout j'ai ma conscience *pour moi*[1]... et puis, si ma coupe est pleine d'une généreuse liqueur; qu'importe un peu d'amertume sur les bords?... Ah! Tom, quelle perspective soudaine! quel horizon! Grenade, Venise, Naples! c'est un rêve!... *Huit heures cinq.*[a] Ah! je donnerais vingt-cinq Louis pour être plus vieux d'une heure... d'un quart d'heure seulement...Je sais bien que c'est une faiblesse, mais...

1 For me, i. e. on my side.

ROUVIÈRE.

Allons! veux-tu que je me charge d'avertir ta femme, moi?

DUPUIS.

Franchement, Tom, tu me rendras service.

ROUVIÈRE.

Eh bien! c'est arrangé. Va-t'en faire ta malle.

DUPUIS.

Ce n'est pas *au moins*[2] que je craigne une scène violente; ce serait méconnaître son caractère.

2 In the least.

ROUVIÈRE.

Je verrai bien.

DUPUIS.

Dis-lui surtout que je la prie instamment de garder son calme. Des attendrissements me feraient mal et ne serviraient à rien.

ROUVIÈRE.

Je vais le lui dire. Allons, ta malle!

DUPUIS.

J'y cours. (*Revenant.*[b]) Mon ami, dis-lui cela tout doucement, n'est-ce pas?

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a *Minutes* is seldom employed after the hour.

b Remark that the French always use *revenir* of coming back to the same place as they are, and *retourner* of going to a place where they are

ROUVIÈRE.

Sois tranquille. Mais toi, ne va pas m'abandonner, quand une fois je me serai mis en avant.

DUPUIS.

Fi donc ! déserter pendant le combat. Tu ne me connais plus, Tom !

ROUVIÈRE.

1 Sc. le role d'. Non... c'est que, dans ce cas-là, *je jouerais*[1] un fort sot personnage, tu conçois ?

DUPUIS.

Tom Rouvière, j'ai l'honneur de vous affirmer que ma résolution est prise, que ce soir à neuf heures, *rescousse ou non*

2 Rescue or none. *rescousse*[2], je pars avec vous, et, s'il vous faut ma parole *pour*

3 For a pledge *gage*[3], je vous la donne... Es-tu content ?

ROUVIÈRE, *le prenant par les épaules.*

Va faire ta malle ! (*Dupuis sort.*)

ROUVIÈRE, *seul ; il se frotte les mains.*

Ah ! ah ! c'est donc à nous deux, ma chère madame Dupuis !... Assurément mon principal but en cette affaire est d'obliger George,—de le rendre à lui-même ; mais je ne suis pas indifférent non plus au plaisir de lancer la foudre à travers la sérénité de cette matrone ridicule... Voilà une femme, je l'avoue, qui renverse toutes mes notions morales... Je ne suis pas un Turc... j'avais cru fort chrétiennement jusqu'ici que la polygamie était un cas pendable... mais, ma foi ! il est décidément impossible qu'un *galant homme*[a] soit condamné à l'intimité perpétuelle d'une créature aussi parfaitement

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not. Thus *Je retournerai à Paris*, I will *go* back to Paris ; *Je reviendrai vous voir*, I will come back to see you.

a A gentleman. Remark that when *gallant* is placed after the noun, it means *gallant*.

désagréable que l'est ce vieux *pot-au-feu*[a] de village !— Avant même d'avoir vu cette femme, je l'avais devinée tout entière, depuis ses souliers de castor jusqu'à *son bonnet à tuyaux plats*[1], dans *l'ordonnance de ce monde mesquin*[2], son œuvre et son image,—dans la béate symétrie qui prête à chacun de ces meubles, savamment distancés, un air de si profond ennui,—dans le méthodisme poupon que respire tout cet intérieur de presbytère... Il n'y a pas jusqu'à ce baromètre,—terni par sa curiosité banale, jusqu'à ces niaises raretés,—ce bengali empaillé... ce nécessaire en coquillages... ce verre filé... ces absurdes cocos sculptés par les prisonniers, qui ne m'eussent donné fidèlement la mesure de sa personne physique et morale... Cette femme-là,—*j'en mettrais ma main au feu*[3],—conserve des pommes dans ses armoires à linge !... Pauvre George !... un homme d'esprit cependant !

1 Her cap with flat frills.

2 In the management of this paltry world *of hers*.

3 A French expression, indicating strong declaration.

... J'en étais fâché à cause de lui... mais je n'ai pas pu *y tenir*[4]... je l'ai *bourrée*[5] comme une caronade pendant tout le dîner. J'ai été maussade comme un Kalmouk ! au fond, j'en avais honte... mais, ma foi ! on n'a pas des nerfs de bronze... M. du Luc ! Madame Le Rendu ! et sa poissonnerie, —et sa chatte,—et son curé ! Que diable ! c'était trop fort... Non, je n'imagine pas que l'existence bornée, l'esprit étroit, le language commun d'une taupinière de province puissent jamais se résumer dans un type plus complet, et réaliser une figure de femelle plus disgracieuse.

4 To hold it. — Eng. To stand it.

5 Crammed.

Ah ! nous allons avoir probablement une chaude explication, car je sais assez quelles âmes de harpie se dérobent sous ces masques débonnaires : j'entrevois la griffe sous le gant ouaté de la dévote... Mais elle va trouver son maître, ou je me trompe

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a An earthenware dish for boiling beef, applied here to Madame Dupuis in contempt, on account of her domestic habits.

fort. J'ai les pleins pouvoirs de George... j'ai sa parole... je sais qu'elle est solide... *je ne lâcherai point prise.*[1]

1 I shall not let go my hold.

Excellent George ! que n'a-t-il pas dû souffrir avant de courber sa tête intelligente sous ce joug imbécile ! Eh ! je connais cette histoire-là. Il aura lutté bravement d'abord,—et puis peu à peu il aura été dompté comme tant d'autres par l'action continue, dissolvante de cette volonté féminine.—C'est un martyre de trente années ! mais, madame Dupuis, le vengeur est arrivé ! (*Il rit.*) Ça me rappelle ma bataille contre cette mégère indienne *à*[2] qui j'avais volé son manitou pendant son sommeil... Ah ! la méchante *drôlesse* ![3] C'est une chose extraordinaire comme toutes les vieilles femmes se ressemblent. (*Au bruit de la porte qui s'ouvre, il se poste carrément le dos au feu.*)

2 From.

3 Hussey.

MADAME DUPUIS, *parlant à sa chatte, qui essaie de se glisser à sa suite.*

Pas du tout ! vous vous êtes fait mettre à la porte—restez-y. (*Elle referme la porte.*) Oh ! oh ! les mauvais *sujets*[4]... ils ont fumé !...

4 Fellows.

ROUVIÈRE.

Avons-nous fumé ?... (*il aspire avec bruit*) je le crois vraiment ! Eh bien ! voyez jusqu'où peut aller la distraction, madame Dupuis... Je ne m'en étais pas aperçu, tant nous étions absorbés, George et moi, dans notre grand projet.

MADAME DUPUIS, *se débarrassant de sa mante et de son chapeau.*

Quel projet ? Vous nous restez, monsieur Tom ?

ROUVIÈRE.

Hum ! pas précisément ! mais, pour George et pour moi, cela revient au même. Savez-vous deviner les énigmes, madame Dupuis ?

MADAME DUPUIS, *le regardant fixement.*

Vous n'emmenez pas George, par hasard ?

ROUVIÈRE.

Mais avec votre permission, madame Dupuis, j'ai positivement cet avantage.

MADAME DUPUIS, *souriant avec indécision et l'interrogeant du regard.*

Non ? non, n'est-ce pas ?... Vous me jugerez bien simple, monsieur Rouvière, de répondre sérieusement à une plaisanterie ;... mais *je n'en suis pas maîtresse*[1],... Vous m'avez atteinte à la source de ma vie... Dites-moi... *je vous en prie*[2], dites-moi, mon bon monsieur Tom, que vous me laissez mon mari ?

1 I am not mistress of it—Eng. I cannot help it.
2 I pray you of it. An emphatic phrase for I beg of you.

ROUVIÈRE.

Je vous laisse son cœur *sans contredit*[3], *ma très-chère dame* ;[a] mais la vérité est que je vous enlève momentanément sa personne. En deux mots, George songeait depuis longtemps *à reprendre langue dans le monde des vivants*[b], et il a saisi avec joie l'occasion de ce départ précipité, qui coupe court à tout empêchement subalterne.

3 Without contradiction.—Eng. Of course.

MADAME DUPUIS, *s'appuyant d'une main sur un fauteuil, les yeux baissés et vagues, murmure à demi-voix* :[4]

C'est vrai !

4 *Giving* the half of her voice—Eng. In an under tone.

ROUVIÈRE.

Tenez, l'entendez-vous, le forcené ? quel tapage il fait là haut avec sa malle ! Il la traîne sur le parquet comme un char

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a My very dear lady. Remark that Madame, Mesdames, Mademoiselle, Mesdemoiselles are not indivisible like Monsieur, Messieurs, and therefore when there are other qualifying words, dame, demoiselle are written by themselves. Thus say: ma bonne dame, mes bonnes demoiselles ; but mon cher monsieur, mes bons messieurs.

b To make use of his tongue again in the living world, i. e. to take an active part in society again.

de triomphe !... Ah çà ! il ne vous paraîtra pas merveilleux, j'imagine, madame Dupuis, qu'après avoir séjourné trente années consécutives à Saint-Sauveur-le-Vicomte, un homme *de la trempe*[1] de George...

[1] Of the tempering *of his mind*; i. e. of the quality of mind.

MADAME DUPUIS, *simplement, d'un ton bref.*

Oh ! ne m'expliquez rien... je comprends. Où l'emmenez-vous ?

ROUVIÈRE.

Mais à vous dire vrai, ma chère dame, un peu partout : d'abord...

MADAME DUPUIS.

For how long. Pour *combien de temps* ?[2]

[2]

ROUVIÈRE.

At the most. Oh ! pour un an—ou deux *tout au plus.*[3] Ah ! madame Dupuis, quel avenir cela vous fait ! Combien va s'enrichir en ce petit nombre de mois votre collection, si brillante déjà, d'objets d'art et de curiosités naturelles ! Joignez-y une douzaine de reliquaires authentiques,—et de chapelets bénits de la main du Saint-Père... *propriâ manu !*... Ah ! ah ! qu'est-ce que vous dites de cela !

MADAME DUPUIS, *qui ne l'a pas écouté, se laisse tomber dans le fauteuil et cache son visage dans ses deux mains.*

Oh ! mon Dieu !... (*On entend ses sanglots étouffés.*)

ROUVIÈRE, *fronçant le sourcil.*

(*A part.*) Ah ! cela tourne à l'élégie ! (*Haut, après un mouvement.*) Allons, ma chère madame Dupuis ! voyons donc ! cela n'est pas raisonable ! de quoi s'agit-il après tout ? d'un voyage ! ce n'est pas la mort d'un homme qu'un voyage,... on en revient, j'en suis la preuve... Eh ! Comment font donc les femmes des marins !... Allons, encore ! ! Ah ! véritablement, ce n'est pas bien ! vous me mettez dans l'embarras, madame Dupuis ! vous me rendez mon ambassade infiniment pénible !

MADAME DUPUIS, *d'une voix brisée.*

Excusez-moi, monsieur,... vous voyez,... je... je ne puis... *(Elle laisse retomber sa tête dans sa main.)*

ROUVIÈRE, *(Il fait un geste d'impatience et commence une rapide promenade, puis s'arrête tout à coup devant madame Dupuis :)*

Voilà justement, madame,—j'ai mission formelle de vous le dire,—ce que George *tient par dessus tout*[1] à éviter.

1 Holds above all; i. e. attaches most importance to.

MADAME DUPUIS, *se levant à demi avec anxiété.*

Est-ce que je ne vais pas le voir ?

ROUVIÈRE.

Vous allez le revoir certainement, si vous reprenez un peu de fermeté : sinon, comme sa détermination est irrévocable, il vaudrait mieux, pour vous et pour lui, *en demeurer là.*[2]

2 To remain there of it—Eng. To say no more about it.

MADAME DUPUIS.

Eh bien je vais être courageuse, je vous le promets... quelques minutes seulement... donnez-moi encore quelques minutes... Je ne puis pas,... comme cela,... tout d'un coup... Oh ! Dieu ! Dieu de bonté ! *(Elle pleure.)*

ROUVIÈRE, *durement.*

Encore une fois, madame, votre désespoir me paraît tout-à-fait hors de proportion avec l'événement. Que diantre ! je ne le mène pas à la guerre, votre mari.

MADAME DUPUIS, *parlant comme un enfant, en essuyant ses larmes.*

Non, non,... je sais bien,... il reviendra.

ROUVIÈRE.

Vous avez de la religion, madame Dupuis, voici le moment de vous en souvenir... Ce n'est pas tout que d'aller à l'église,... il ne faut pas songer uniquement à soi en ce monde.

MADAME DUPUIS, *parlant avec peine.*

Mais,... monsieur Rouvière,... c'est qu'il n'est pas habitué, comme vous, à cette vie de fatigues continuelles ;... sa santé est plus frêle que vous ne le pensez... *(Lui prenant les mains avec élan.)* Vous aurez bien soin de lui, n'est-ce pas ?

ROUVIÈRE, *moins rude.*

Hem !... sans doute, madame, sans doute : comptez sur moi,... je m'engage à vous le ramener frais et rose comme une demoiselle... Je m'y engage sur l'honneur, entendez-vous ?... Mais, je vous en prie, *plus de larmes,*[1] et surtout point de scène d'adieux.

[1] *No more of tears.*

MADAME DUPUIS.

Non, monsieur, vous serez content de moi ; vous verrez :— c'est fini. *(Souriant.)* *Il n'y paraît plus*[2] déjà.

[2] There appears nothing more of it *on my face.*

ROUVIÈRE.

Allons ! c'est bien, madame Dupuis, c'est bien !... *Je fais grand cas,*[3] moi, des femmes vaillantes, des épouses sincèrement chrétiennes.—Et maintenant, que nous sommes de sang-froid, permettez-moi de vous répéter que cette immense affliction *n'avait* réellement *pas de raison d'être.*[4] Qu'est-ce qu'une année ? Vous passerez six mois chez votre fille, je suppose ; le reste du temps, vous vivrez ici, gentiment, au milieu de vos habitudes et de celles de George. Il ne sera même qu'à moitié absent, car tout ici vous parlera de lui ; vous le retrouverez à chaque pas.

[3] I make great case — Eng. I esteem much.

[4] Had no reason to exist, Eng. Had no reasonable ground.

MADAME DUPUIS, *secouant la tête.*

Prenez garde, monsieur Tom, prenez garde en me cherchant des consolations, d'augmenter une douleur que vous ne pouvez comprendre.

ROUVIÈRE.

Je vous demande pardon, madame ; je la comprends,—et je pensais vous le prouver.

MADAME DUPUIS.

Oh ! monsieur, je n'accuse ni votre intelligence,—ni votre bonté, soyez-en sûr.

ROUVIÈRE.

Madame !

MADAME DUPUIS, *avec effusion*:

Mais enfin il y a des choses qu'on ne devine pas, monsieur Tom... Songez-vous combien votre existence a été différente de la nôtre ?... Vous avez été sage, vous,... vous n'avez pas laissé votre cœur se prendre dans ces liens dont on ne sait le nombre et la force que le jour où ils se brisent... oui, vous le disiez bien, tout ici, jusqu'aux pierres du foyer, tout fait partie de notre vie commune :—tout unissait nos souvenirs et rapprochait nos pensées,... tout nous aimait et tout nous était cher !... Je le croyais du moins... Il n'y a qu'un instant encore, combien j'attachais de prix à ces objets familiers à tous deux depuis *tant d'*[1] années, aux moindres traces de nos longues habitudes... à tous ces témoins des projets, des plaisirs, des chagrins partagés !... et maintenant ils ne sont plus, il ne peuvent plus être pour moi que les ruines d'un bonheur mensonger,—les débris d'une illusion !...

[1] So many.

ROUVIÈRE.

Eh ! madame, l'exagération est étrange. En admettant que ce voyage jette quelque trouble dans le présent, le passé du moins demeure intact.

MADAME DUPUIS.

Vous vous trompez, monsieur. Ce voyage n'est rien sans doute, mais il répond cruellement à une question que je me suis adressée en secret toute ma vie...George est-il heureux ?... Eh bien ! non. J'étais seule heureuse,... voilà la vérité ! (*Avec une vive émotion.*) Il était résigné,... mais pas heureux...

Hélas ! mon cœur pourtant, j'ose le dire, etait digne du sien,... mais pour le reste, je lui étais trop inégale ; je le sentais amèrement. De quelle ressource pouvait être pour un esprit comme le sien le pauvre entretien d'une fille de province, étrangère à toute chose, et qui ne savait que l'aimer ?

ROUVIÈRE.

Vous poussez à l'excès, madame, la défiance de vous-même : pour moi, *plus* je vous connais, *et mieux*[1] j'apprécie le choix que George à fait de vous.

1 The more—and the better.

MADAME DUPUIS, *se levant et souriant.*

Vous me flattez, monsieur Rouvière, parceque vous me voyez souffrir,... vous êtes généreux,... je veux l'être aussi, et vous pardonner toutes les peines que vous m'avez causées, car il y a bien longtemps que je vous ai maudit pour la première fois.

ROUVIÈRE.

Moi, madame ? Comment ai-je pu le mériter ?... Mais avant tout, dites-moi, vous êtes mieux, n'est-ce pas ? je ne sais à quoi cela tient, mais vous me paraissez rajeunie de dix ans.

MADAME DUPUIS, *souriant.*

Oui,... je crois que j'ai un peu de fièvre,... c'est ce qu'il faut.

ROUVIÈRE.

Voyons, courage !... Mais enfin *à quel titre*[2] ai-je figuré d'une façon si pénible dans votre destinée ?

2 At what title ; i. e. on what ground.

MADAME DUPUIS, *un peu exalteé.*

Vous n'ignorez pas, monsieur Tom ! que toute femme, dès le lendemain de son mariage, se trouve en présence d'une rivalité bien redoutable,— celle des souvenirs de son mari... C'est une tâche difficile, croyez-moi, que de faire oublier tous les biens qu'on nous a sacrifiés,—que d'apaiser, nous seules, dans le cœur de notre époux, les regrets de son âge d'or,[3]—regrets plus vifs chaque jour, à mesure que le lointain s'accroît et que la jeunesse s'efface !... Quant à moi, je m'aperçus bien vite,

3 His golden age ; i. e. his youth.

monsieur, que votre nom. si souvent invoqué, était pour George le symbole favori des plaisirs perdus,... la plus riante incarnation des fantômes d'autrefois : vous représentiez, dans cette chère pensée, l'indépendance, l'aventure, le temps des courtes douleurs et des espoirs infinis ;... moi, j'étais la vie *positive*,[1] *le terre-à-terre du ménage*,[2] le souci de la veille et du lendemain... J'étais... la prose, et vous étiez la poésie ; c'était donc vous qu'il fallait combattre : j'y mis tous mes soins, toute mon âme... Hélas ! j'avais *beau faire*,[a] vous étiez le plus fort ! Tous les jours, George devenait plus rêveur, et je sentais que chaque moment de tristesse marquait un de vos triomphes... Ah ! que de fois j'ai caché dans l'ombre de ce foyer,—ou sous les saules de ce petit jardin,—mes défaites et mes pleurs !... Mais j'étais jeune alors,—et Dieu aime la jeunesse ;... il me donna ma fille, vous fûtes vaincu. (*Douloureusement.*) Aujourd'hui... l'ange est parti,—la victoire vous revient.

1 Positive, i. e. real.

2 The "jog-trot" life of the household.

ROUVIÈRE, *d'une voix saccadée.*

Qui sait, madame ? *Le dernier mot n'en est pas dit.*[3] Vous allez voir George. Parlez lui. Vous pouvez encore empêcher ce départ.

3 The last word of it is not said ; i. e. the matter is not quite settled.

MADAME DUPUIS, *avec douceur.*

Je vous l'ai promis,—je n'essaierai pas.

ROUVIÈRE.

Eh ! je vous rends votre promesse ; je ne veux pas être votre mauvais génie, moi ! Je suis brusque, madame... personnel quelquefois,—c'est mon métier de vieux garçon ; mais je ne suis pas méchant,—daignez le croire.

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a I had *a* fine *task to perform, I tried it, but in vain.* The word *beau* is often used in the same idiom ironically for *vain*, ridiculous. Ex.: *Vous aurez beau faire, vous ne serez jamais vertueux sans le secours de Dieu.* Eng. You will make vain efforts, but you will never be virtuous without God's help. *Vous me la donnez belle*, i. e., *vous vous moquez.*

MADAME DUPUIS.

Je le vois, je le vois ; mais je connais George, monsieur : tous mes efforts seraient inutiles ; ils l'irriteraient, voilà tout... *Et quand même,*[1] *à force de larmes,*[2] je pourrais le retenir, maintenant je ne le voudrais pas... Je n'aurais fait que joindre un regret plus amer, et plus récent à tous ceux qui déjà empoisonnaient sa vie. Demain, toujours, son ennui, ses allusions involontaires, son silence même, me reprocheraient mon triste avantage... Non,—il faut qu'il parte.

1 When even. Eng. Supposing even.
2 By dint of tears.

ROUVIÈRE, *après une pause.*

Tout cela est juste,—très-juste... *Il n'y pas moyen*[3] de le contester,... vous êtes dans le vrai. Comptez du moins, madame, que j'abrégerai *autant qu'il sera en moi*[4] la durée de son absence.

3 There is no means ; i. e, it cannot be.
4 As much as will lie in me ; i. e. as much as it will be in my power.

MADAME DUPUIS.

J'y compte... Merci. (*Elle lui tend sa main, que Rouvière baise en s'inclinant profondément.—On entend au dehors un grand bruit suivi d'un tumulte de voix. Madame Dupuis reprend avec effroi :*) Oh ! oh ! qu'y a-t-il ?... C'est lui ! Je reconnais sa voix. (*George Dupuis ouvre la porte avec fracas et entre suivi de Marianne*).

DUPUIS À MARIANNE.

Vous êtes une maladroite ! taisez-vous ! Ne dirait-on pas que cette malle pleine de linge est une montagne à porter ? (*A sa femme.*) Figure toi, ma chère, que cette sotte fille ne trouve rien de si plaisant que de laisser rouler ma malle du haut en bas de l'escalier !

MARIANNE.

Dame ! monsieur, depuis que vous m'avez dit que vous alliez à Rome, je ne sens plus ni bras ni jambes, moi ! je n'ai plus de forces ! Aller à Rome ! ma foi ! voilà du nouveau... et du beau !

DUPUIS.

Cette fille est folle !... *De quoi vous mêlez-vous,*[1] s'il vous plaît ?

1 With what do you meddle. i. e. what do you concern yourself about.

MARIANNE.

De rien.—Mais c'est une drôle d'idée tout de même qui vous prend de laisser madame toute seule,—à son âge,—pour aller à Rome ! Bien heureux si vous la retrouvez !... *je n'en réponds pas...*[2]

2 I do not answer for it; i. e. I do not guarantee it.

DUPUIS, *se contenant.*

Marianne, prenez garde ! vous voyez que je ne suis pas content !

MARIANNE.

Je crois bien... Vous n'êtes pas content des autres, parce que vous n'êtes pas content de vous ; c'est l'usage.

DUPUIS, *éclatant.*

Je vous chasse, Marianne !

MADAME DUPUIS, *sévèrement.*

Allez vite en bas, ma fille.

DUPUIS.

Je vous chasse ! Quand ce serait le dernier mot que je dirais dans ma maison, il sera obéi ! je vous chasse ! *(Marianne sort.)*

DUPUIS, *a sa femme.*

C'est votre faute aussi, ma chère amie. Vous laissez vos domestiques *se mettre vis-à-vis de vous*[3] *sur le pied*[4] d'une familiarité déplacée,—et voilà ce qui arrive ! Vous avez entendu que j'ai chassé cette fille ?

3 Put themselves towards you ; i. e. place themselves.

4 On the foot i. e. on terms.

MADAME DUPUIS.

Oui, mon ami.—Je lui ferai son compte demain matin,—*si tu ne reviens pas sur ton arrêt.*[a]

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a If thou dost not come back on thy decision. Eng. If thou dost not change thy resolution.

DUPUIS.

Si je ne reviens pas ? Est-ce ma coutume de changer d'avis toutes les cinq minutes ? suis-je une girouette ? ou me juge-t-on assez affaibli par l'âge pour me *laisser faire la leçon*[1] chez moi par mes valets ?

1 To allow myself to be given a lesson, i. e. to suffer myself to be advised.

MADAME DUPUIS.

De grâce,[2] mon ami, pas un mot de plus là-dessus :—elle sortira demain. *(Parlant vite.)* Mais je voudrais savoir, George, si tu as bien tout ce qu'il te faut... Permets moi de *jeter un coup d'œil*[3] sur cette malle, veux-tu ? Les hommes ne sont pas grands connaisseurs *en matière de nippes*,[4] et il suffit en voyage d'une niaiserie qu'on ne retrouve pas pour vous irriter toute une journée... Je sais bien qu'on peut acheter ce qui manque ; mais *à quoi bon*,[5] si on peut s'en dispenser ?... *(Gaiement.)* Et puis cela vous fera penser à moi *le long de la route*,[6] vagabond !

2 By favour, i. e. I implore you *not to say*.

3 To cast a glance.

4 In the matter of clothing.

5 To what good, i. e. what is the use of doing it.

6 The length of the road—Eng. During the journey.

DUPUIS.

A ta guise,[7] ma chère... voici les clefs. *(Madame Dupuis sort).*

7 At thy fancy, i. e. just as you like.

DUPUIS, ROUVIÈRE.

DUPUIS, *changeant de ton et de visage dès que sa femme est sortie.*

Dis-moi donc, mon ami, il me semble qu'elle a très-bien pris cela ?

ROUVIÈRE, *sérieux.*

Parfaitement.—Sais-tu George, qu'elle a du bon, ta femme ?

DUPUIS, *le regardant avec attention.*

N'est-ce pas ?

ROUVIÈRE.

Elle est timide, modeste à l'excès ; *cela lui fait tort.*[8]

8 That does her injustice—Eng. It does not appear to advantage.

DUPUIS.

Je te le disais bien, mon ami... Elle avait peur de toi... Tiens, je gagerais qu'une fois la glace rompue entre vous deux tu auras eu peine à la reconnaître ?

ROUVIÈRE.

C'est la vérité. *Sous le coup de l'émotion,*[1]—car je ne te cache pas qu'elle a été d'abord vivement émue,—elle a trouvé dans son cœur des accents... qui m'ont surpris.

1 Under the stroke of emotion, i. e. under the sudden influence of.

DUPUIS.

Oh! *pour du cœur,*[2] elle en a!

2 With respect to sentiment.

ROUVIÈRE.

Tu pourrais ajouter qu'elle a de l'esprit, et du plus délicat, et du plus élevé, *au besoin!*[3]

3 At need, i. e. when an opportunity of showing it offers.

DUPUIS, *radieux.*

Eh! mon ami, je le sais bien! je ne suis pas moi-même une bête, n'est-ce pas? L'aurais-je épousée, je te le demande, si je n'avais pas compris qu'il y avait là quelque chose?... Aussi, ce serait à refaire, je te le dis *la main sur la conscience,*[a] je le referais,... et non-seulement, Tom, je suis heureux de mon choix, mais j'en suis fier!... Elle a des travers il est vrai... je les vois mieux que personne; mais, de bonne foi, qu'est-ce que c'est qu'un peu de gaucherie, de jargon local,—*quelques préoccupations de clocher,*[b]—lorsqu'à côté de ces taches on voit éclater chez une femme la tendresse la plus dévouée et la plus ferme, le sens le plus droit et le plus exquis,—la piété la plus ardente,—et en même temps la plus discrète... toutes les vertus enfin qui peuvent captiver un honnête homme.

ROUVIÈRE, *riant et lui touchant l'épaule.*

Ah! ah! l'honnête homme! Je te vois venir![4]... Allons... c'est bien.

4 I see you coming, i. e. I see what you are coming at. I guess what you are going to say.

a The hand on the conscience. This is an allusion to the custom of placing the hand on the Bible or on some sacred relic when making an oath. Placing the hand on the conscience therefore signifies, making an oath and appealing to the conscience as the judge.

b Some prejudices of the *church* steeple, i. e., of the village. This is an instance of Synecdoche, a well known figure of speech, by which a part is made to represent the whole, or the whole a part.

DUPUIS.

Comment ?

ROUVIÈRE.

Bon ! la conclusion de ce discours est assez claire : en y songeant mieux, en évaluant plus à loisir tout le prix du trésor qu'on a dans sa maison,—on a perdu le courage de le quitter. Tu me laisses partir seul enfin... Au surplus, je le comprends.

DUPUIS.

Je te jure, mon ami...

ROUVIÈRE.

Assez, assez... je le comprends, te dis-je.

DUPUIS, *avec humeur.*

Eh ! tu le comprends mal... Je n'ai jamais mis en oubli les qualités de ma femme ; mais, fût-elle dix fois une sainte, il n'*en*[1] demeure pas moins vrai que j'ai vécu, moi, comme un limaçon ! eh ! pardié, ses vertus, je n'en jouirai que mieux quand le sentiment de ma dégradation intellectuelle ne se mêlera plus, comme la voix de l'insulteur romain, à mes plus douces émotions !

[1] From that.

ROUVIÈRE, *haussant les épaules.*[a]

Il me fait rire, ma parole, avec sa dégradation intellectuelle !

DUPUIS.

Tu ne riais pas, il n'y a qu'un instant, quand tu me la dépeignais avec des couleurs — dont ton amitié tempérait *à peine*[2] l'énergie !

[2] Hardly.

ROUVIÈRE.

Comment ! tu n'as pas vu que je plaisantais ?... Tous les gens d'esprit qui habitent la province s'imaginent qu'ils y deviennent idiots.—Je pressentais *chez toi*[3] cette manie, et je m'amusais à l'irriter... après boire !

[3] With you.

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a Raising his shoulders ; a sign of contempt and disapprobation.

DUPUIS.

Quoi qu'il en soit, *je tiens*[1] à ce voyage plus que jamais : si j'ai eu un moment d'hésitation, il est passé ; j'ai pu craindre, je l'avoue, l'impression de ce départ sur l'esprit de ma femme; mais sa contenance vient de dissiper mes derniers scrupules.

1 Stick.

ROUVIÈRE.

Écoute, George ; tu te fies trop aux apparences : pour ne pas te contrarier, ta femme affecte une fermeté qui est bien loin de son cœur. Je sais, moi...

DUPUIS, *avec colère.*

Tu sais, toi !... tu sais que tu as réfléchi, que je te gênerais, et que *tu me plantes là*,[2] voilà !

2 You place me there. Eng. Leave me in the lurch.

ROUVIÈRE.

Mais non, George !... c'est un malentendu,—rien de plus. J'ai cru sincèrement, à ton langage, que tu avais changé de *visée*[3]... J'ai cru *aller au-devant de tes vœux*[a] en te rendant ta parole... *Dès que*[4] tu persistes, il suffit ; j'en suis ravi.

3 Purpose.

4 Since.

MARIANNE, *ouvrant la porte.*

Voilà les chevaux ! *(Elle referme la porte brusquement.)*

ROUVIÈRE.

Hon, elle m'égorgerait, si elle pouvait, cette vieille-là. Or çà, *ceignons nos reins.*[b] *(Il s'enveloppe de son manteau en piaffant sur le parquet.)* A propos... diable !... je crois me souvenir que tu ne dors pas en voiture, toi ?

---

a I thought to go before or in front of your wishes, so as to meet them. There is a difference in meaning between *avant* and *devant*. The former indicates priority of time or order; the second marks the order of places, as *Il est bon d'étudier avant le déjeuner. Vous êtes arrivé au rendez-vous avant moi.—Mettez le livre devant moi. Devant* means also opposite to, as *Il est devant la glace. Au devant de* means —to before or to the presence of, and is always used with a verb of motion, as *J'irai au devant de mon père*—go to meet.

b A phrase borrowed from the Hebrew custom of girding the robes about the loins before setting out on a journey.

DUPUIS.

Je te demande pardon ! le mieux du monde.

ROUVIÈRE.

Bon, tant mieux... C'est *attelé*,[1] je pense ?... Cette fenêtre donne-t-elle sur la rue ?[2] *(Il l'entr'ouvre et la referme aussitôt.)* Oh ! oh ! quelle bise infernale !... *c'est à fendre*[a] les pierres !... Ah ça ! j'y songe... j'ai une glace brisée... j'ai peur que tu ne gèles là-dedans, mon pauvre ami ?

1 Put to, i. e. the horses are put to the carriage

2 Does it give a view. — Eng. Does it look on the street.

DUPUIS, *faisant sa toilette de voyage.*

Ne crains rien ; je supporte le froid comme un Lapon.

ROUVIÈRE.

Oui ?... Allons, bravo !... *(Neuf heures sonnent. Entre Madame Dupuis portant un châle.)*

MADAME DUPUIS, *d'une voix brève et agitée.*

Tout est prêt. Voici tes clefs, mon ami, j'ai réparé quelques petits oublis, tu verras, et puis, tiens, je t'ai coupé une moitié de mon vieux cachemire pour t'envelopper le cou.

DUPUIS.

Quelle folie ! couper son cachemire !... Allons, puisque c'est fait, donne ; mais c'est de la folie.

MADAME DUPUIS.

Et voici l'autre moitié pour vous, monsieur Tom.

ROUVIÈRE.

Pour moi ? *(Il la regarde fixement.)* Merci, madame, merci bien.

MADAME DUPUIS.

Vous vous souviendrez de vos promesses, monsieur, *n'est-ce pas ?*[b] *(Rouvière fait signe que oui, et se détourne avec brusquerie.)* Et toi, George, tu écriras à ta fille, surtout ?

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a It is *cold enough* to split the stones—an abbreviated expression. We say likewise *Il gêle à fendre*, it freezes hard enough to split.

b To avoid the repetition of the principal verb in interrogation, since the French have not such auxiliaries as will, would, &c., they employ the

DUPUIS.

Souvent, et à toi aussi. (*Il enfonce sa casquette sur ses yeux.*)

ROUVIÈRE, *il se chauffe les pieds, et consulte avec distraction un calendrier posé sur la cheminée; tout à coup il s'écrie:*

12 Janvier!... Comment! c'est aujourd'hui le 12 Janvier!

MADAME DUPUIS.

Oui,—je pense... Quelle date est-ce donc, le 12 Janvier?

ROUVIÈRE.

Oh! c'est une date qui *ne regarde que moi*[1]... Il y a cinq ans, —à pareille époque et presque à pareille heure,—je traversais une épreuve qui sortira difficilement de ma mémoire... (*Frappant du pied.*) *Y sommes-nous, George?*[2]

1 Only concerns myself.

2 Are we at it, i. e. at the point of readiness.

DUPUIS.

Quelle épreuve? Un accident?

ROUVIÈRE.

Non. J'étais malade, *tout simplement*,[3]—et malade dans une auberge, ce qui n'est pas gai.

3 Quite simply Eng. Nothing more.

DUPUIS, *sechement.*

On est malade partout.

ROUVIÈRE.

Évidemment; mais à quel point les impressions de la maladie et de la mort elle-même peuvent être différentes suivant les conditions où elles nous surprennent, voilà ce qu'il faut avoir éprouvé pour le concevoir.

DUPUIS.

Heu! la mort est toujours la mort.

ROUVIÈRE.

Tu crois cela, toi?...J'aurais voulu t'*y*[4] voir...Tiens, c'était à Peschiera, sur le lac de Garda, joli pays d'ailleurs... nous passerons par là... je te montrerai la maison... J'y fus retenu par

4 There, i. e. in my place.

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verb *être*. Otherwise the expression here would be, ne vous en souviendrez vous pas? Remark also *que oui*, that yes, employed for the same object.

je ne sais quelle fièvre d'un méchant caractère. Pendant huit jours, tout alla bien, car j'étais dans un délire continuel; mais un beau soir,—dans la soirée du 12 au 13 Janvier, justement,—je m'éveillai tout à coup avec un tel sentiment d'anxiété et de faiblesse, et en même temps avec une lucidité d'esprit si bizarre, que je ne doutai pas de ma fin prochaine... Eh bien! George, j'ai affronté dans ma vie bien des scènes d'épouvante, —et je me les rappelle avec une sorte de plaisir; mais, quand je songe à l'instant de mon réveil dans cette misérable chambre d'auberge,—des frissons d'horreur me courent dans les os. (*Marianne entre; sur un signe de madame Dupuis elle s'arrête près de la porte.*)

DUPUIS, *se rapprochant.*

Que vis-tu donc dans cette chambre?

ROUVIÈRE.

Rien d'extraordinaire cependant.—Des gens qui croyaient, comme moi, que j'allais *passer*;[1]—une vieille femme et un jeune médecin, qui causaient bas dans un coin, un prêtre agenouillé au pied de mon lit, et pour encadrement à ce tableau d'une banalité funèbre, les rideaux flétris et les meubles dépareilles d'un hôtel garni. Mais ce qui me révolta, ce qui me remua jusqu'au fond de l'âme, ce ne fut ni l'aspect ignoble de cet intérieur, ni même l'appareil de mort qui le remplissait: ce fut l'air d'insouciance et de distraction barbare répandu autour de moi, ce fut l'abandon profond, le vide où je me sentais mourir.—Je ne pouvais parler; mais... Dieu! que cette vision *m'est demeurée présente*![2]... je regardais comme un suppliant de tous côtés, essayant de rattacher à quelque faible lien la vie qui m'échappait, demandant avec angoisse à ces visages impassibles un signe d'intérêt ou seulement de pitié, interrogeant dans l'ombre les murs même, les meubles, tout... cherchant un seul objet qui me parlât au cœur... un seul souvenir qui me

1 To pass, i. e. from life, to die.

2 Has dwelt present with me.

berçât mon dernier sommeil... quelque chose qui m'eût connu et qui me dît adieu !—Tout m'était étranger.

DUPUIS, *sombre et bourru.*

Eh ! la mort n'est jamais une circonstance agréable ! En ce moment de crise, l'isolement peut avoir ses tristesses ; mais l'entourage de famille a les siennes, qui *ne valent pas mieux.*[1]

1 Are not worth any better—Eng. Any more.

ROUVIÈRE, *avec une mélancolie grave.*

Le penses-tu ?... Quant à moi, la mort, telle que Dieu l'a faite pour les hommes, telle que le plus grand nombre la souffre, la mort attendrie et consolée, celle qui est pleurée et qui pleure aussi, m'apparaissait, auprès de mon agonie solitaire, comme une douce fête à peine troublée !... Ah ! je fis, cette nuit-là, de singulières réflexions !... (*Il se frappe le front de la main.*) Voyons, es-tu prêt ?

DUPUIS.

Quand tu voudras[a]... Quelles réflexions pouvais-tu faire ?

ROUVIÈRE.

Ah ! pour te dire vrai, je perdis quelques grains de mon orgueil ; je me félicitai moins de l'existence que j'avais choisie hors de l'ornière commune... Pourquoi le nier ? Le vrai livre de la vie s'ouvrit tout à coup sous mes yeux, et j'y lus à toutes les pages, écrits d'une main divine, les mots *devoir* et *sacrifice !* Je n'avais pas voulu de cette loi vulgaire ; je n'en avais vu que les rigueurs : j'en connus les bienfaits !... j'en avais déserté les entraves pour courir à l'indépendance, et je n'avais trouvé qu'un éternel exil... j'avais pensé conquérir sur la routine humaine des biens inconnus de la foule, je n'avais conquis qu'une jeunesse sans affections,—une vieillesse sans appuis,—une mort sans larmes !... (*Avec force.*) Alors, George, alors je sus à quel prix Dieu nous vend l'égoïsme !...

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a Observe the use of the future *voudras* after *quand;* Eng. When you like.

DUPUIS.

Tu fus longtemps dans cet état ?

ROUVIÈRE.

Assez pour ne l'oublier jamais... Le jeune medecin, voyant mon regard se fixer sur lui, s'approcha de mon lit, et je sentis sur mon bras le contact de sa main froide, indifférente comme son cœur. Je le repoussai et je fermai les yeux.—J'avais vu mourir mon père ; je me rappelai soudain, avec une clarté de souvenir qui m'éblouit comme une apparition, tous ceux qui l'avaient assisté à cette heure suprême, les serviteurs familiers de la maison, le vieux docteur et le prêtre à cheveux blancs, l'un et l'autre ses amis d'enfance,—ma mère enfin, mon excellente mère, tous penchés vers lui, tous lui souriant à travers leurs pleurs, et lui charmant la mort après lui avoir enchanté la vie ! A cette pensée, à ces images, mon cœur, tout desséché qu'il fût, se fondit en sanglots... (*sa voix se brise.*) J'étais sauvé. (*Il fait quelques pas, madame Dupuis, debout, le coude appuyé sur la cheminée et la tête dans sa main, détourne les yeux.*)

DUPUIS, *troublé.*

Ces souvenirs te font mal, mon ami !

ROUVIÈRE, *d'une voix rauque.*

Ils me font mal,—oui !... c'est que tout ce que je vois ici, dans ce salon même, les réveille... les exalte encore ! (*Se parlant à lui-même.*) Tous ces logis d'autrefois se ressemblent... j'ai vu tout cela dans ma première ... dans ma meilleure jeunesse... Près de la fenêtre, comme ici, était la petite table de travail devant laquelle je retrouvais ma mère chaque année ; au coin du feu, le grand fauteuil d'où mon père se levait pour m'embrasser ; sur les murs, les portraits de famille, gardiens de la paix et de l'honneur domestiques ; partout, comme ici, la trame visible de deux existences étroitement unies... à

jamais enlacées !... C'est là que je les ai vus... J'aurais dû m'instruire à leur exemple... et il m'a fallu traîner par toute la terre l'ennui de ma vie déracinée et le remords sans trêve du devoir méconnu—avant de comprendre qu'ils étaient heureux !... Eux-mêmes le savaient-ils ?... Hélas ! n'ai-je pas entendu mon père envier ces amers plaisirs que je devais goûter ? n'ai-je pas été plus d'une fois le témoin ou le confident de leurs plaintes, de leurs griefs mutuels ? Pauvres vieillards ! et, dès que l'un d'eux eut disparu, l'autre ne put vivre...

DUPUIS.

Mon ami !

ROUVIÈRE, *très-ému.*

Eh bien ! moi, sitôt que cette maison fut vide, je la vendis !... j'eus ce cœur-là !... La chambre où j'étais né, la fenêtre où travaillait ma mère, où j'avais vu le soleil pour la première fois, toutes les traditions, toutes les fidèles amitiés du sol natal, je vendis tout !... Je fis mieux... j'aliénai mon patrimoine... je rivai à jamais la chaîne de mon égoïsme... si bien qu'aujourd'hui je ne puis plus même assurer à ma vieillesse, par l'appât d'un héritage, le mensonge d'un peu de dévouement... Hélas ! ce qui m'est plus sensible, je ne puis racheter cette pauvre maison de village, pour y être aimé... au moins par des ombres... pour y vivre moins seul les derniers jours qui me restent, pour y mourir !... (*Avec violence.*) Eh bien ! partirons-nous enfin ?

DUPUIS, *avec élan, lui saisissant la main.*

Oui, Tom, oui, nous allons partir,—si tu refuses d'accepter pour toujours à mon foyer de famille la place d'un ami,—la

place d'un frère ? (*A sa femme.*) Et toi,—ne pleure pas... oublie cette heure d'ingratitude... la première de ma vie... la dernière aussi !

MADAME DUPUIS, *lui sautant au cou.*

Oh ! George ! (*Courant à Rouvière, qui les regarde d'un œil humide.*) Oh ! monsieur Tom, si ce bonheur que vous venez de nous rendre pouvait vous tenter, avec quelle joie nous vous en ferions votre part !

ROUVIÈRE, *hésitant.*

Madame !... mes amis !... Ah ! George, on ne joue pas avec la vérité... Je me suis pris comme un enfant au piége que je te tendais. (*Il s'assied comme près de défaillir : George et sa femme l'entourent en le suppliant. Il reprend à demi voix :*) C'est un doux songe cependant pour un pauvre abandonné comme moi !

MADAME DUPUIS, *joignant les mains avec transport.*

Il reste !

MARIANNE, *qui s'essuie les yeux dans son coin.*

Je vais lui faire son lit dans la belle chambre bleue, n'est-ce pas, madame ? (*Elle court vers la porte.*)

ROUVIÈRE, *se levant précipitamment.*

Eh ! diable, Marianne !

MARIANNE.

Je vous dis que j'y vais !

ROUVIÈRE.

Eh bien !... oui, c'est bon... mais *n'allez pas me mettre* [a] les pieds plus haut que la tête, ma toute belle !... Soixante

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a Do not go to put. Eng. Be sure not to put. We say in the same way : *N'allez pas vous imaginer que vous avez raison*, Do not fancy that you are right, &c.

centimètres d'inclinaison, s'il vous plaît ! et puis, Marianne, gardez-vous, sur votre vie... (*Il s'interrompt, secoue la tête en souriant et ajoute avec douceur :*) Faites comme vous l'entendrez, Marianne, ce sera très-bien. (*Marianne sort.*) Vous voyez, mes amis, toujours ce maudit égoïsme qui perce... mais vous me déferez de cela, vous autres... Ah ! je vais donc me reposer un peu ! (*Il se rassied.*) Faites-moi un grand plaisir, madame Dupuis... Je connais par expérience les misères de l'exil... rappelez votre chatte !

Octave Feuillet.

MAXIMES ET PROVERBES.

Le désordre a trois inconvénients : l'ennui, l'impatience et la perte de temps.

L'ordre a besoin de trois serviteurs : la volonté, l'attention et l'adresse.

Un Tiens vaut mieux que deux Tu l'auras.

Qui veut la fin veut les moyens.

Le désordre a trois maîtres : la précipitation, la paresse et l'étourderie.

Qui trop embrasse mal étreint.

L'oisiveté ressemble à la rouille, elle use beaucoup plus que le travail.

A quelque chose malheur est bon.

Celui qui achète le superflu est bientôt obligé de vendre son nécessaire.

> Les mortels sont égaux; ce n'est point la naissance,
> C'est la seule vertu qui fait leur différence.
> Il est de ces mortels favorisés des cieux,
> Qui sont tout par eux-mêmes, et rien par leurs aïeux.

Le travail est un trésor.

"Une place pour chaque chose.—Chaque chose à sa place."

N'écrivez jamais dans l'émotion de la colère : un coup de langue est souvent plus dangereux qu'un coup de lance ; que serait-ce donc d'un coup de plume ?

Les petits ruisseaux font les grandes rivières.

Qui se ressemble s'assemble.

Celui qui n'a pas mérité la tendresse de ses parents ne doit pas espérer la faveur du ciel.

Charité bien ordonnée commence par soi-même.

Celui qui n'a pas perfectionné ses facultés n'est qu'une grossière ébauche de lui-même.

Il faut battre le fer pendant qu'il est chaud.

Les bons comptes font les bons amis.

Les petits cadeaux entretiennent l'amitié.

Le meilleur moyen de bien dire une chose est de la bien savoir.

Les menteurs n'ont jamais assez bonne mémoire. Ils se dénoncent eux-mêmes par leurs contradictions.

Tout ce qui reluit n'est pas or.

Nous ne savons pas profiter des avantages que nous offre notre situation, parce que nous sommes trop occupés à envier celle des autres.

Aide-toi, le ciel t'aidera.

La douceur est la grâce de la force.

L'indiscrétion est une confiance mal placée, dont on se repent bientôt.

Comme on fait son lit on se couche.

Qui aime bien châtie bien.

Dans tous les sillons de la vie, Dieu mit un germe de bonheur.

Il n'y a pire eau que l'eau qui dort.

Les extrêmes se touchent.

THE END.

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OPINIONS OF THE WORK.

From the Rev. DAWSON W. TURNER, D.C.L., *Head Master of the Royal Institution School, and late Demy of Magdalen College, Oxford.*

Monsieur Joseph Gaillard, B.A., of the University of Paris, has requested me to look over his method of learning the pronunciation of the French Language. For those who wish to acquire a perfect pronunciation of the language and to study its first principles, I consider his is an admirable method. To its practical utility I can bear testimony, as Mons. Gaillard has been for many years our principal French Professor at this School, and the pupils under him have acquired an excellent pronunciation. This is not my own opinion merely—although practically acquainted with the language—but also that of Monsieur J. Demogeot, (Docteur agrégé à la Faculté des Lettres de Paris, et Examinateur d'admission à l'Ecole Impériale spéciale militaire), who lately visited my school on behalf of the French Government, and examined the boys in French, and was pleased to express a most flattering opinion of the way in which they spoke and pronounced the language.

June 2nd, 1866.

From the Rev. GEORGE BUTLER, D.D., *Head Master of the Collegiate Institution, Liverpool.*

The method which M. Gaillard has adopted, based as it is on the physical conformation of the organs of speech, is unquestionably the best for giving a clear insight into the theory of pronunciation. From M. Gaillard's success as a teacher, I cannot doubt that he will be successful in carrying out that which he has so well begun.

From an examination of the proof-sheets of M. Gaillard's forthcoming Work, I am convinced that it is likely to be of great use both to teachers and learners of French.

May 6th, 1866.

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